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COVER IMAGE: TOM OXLEY THIS PAGE: PAUL SLATTERY/RETNA

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK



TRACK OF THE WEEK

KLAXONS

Flash Over

Klaxons' internet-streamed preview track from 'Surfing The Void' – a second album as long-awaited as the ritual beheading of Piers Morgan – is essentially a sonic *Mars Attacks!* "*Myriads of silver discs... imaginations opening, inviting us on board*" sing Jamie Reynolds and James Righton in their android octave harmonies, "*Now we have become so un-alone*".

Yes, without a subtext or metaphor in sight, we are quite literally out in the Nevada desert waving down the alien mothership, expecting little more than the enslavement of our species or, if we're lucky, a swift extinction. The bass sounds like a couple of mighty oaks have uprooted themselves and gone on a rampage around Tokyo, there's raygun fire and the whole thing sounds like Blur's 'Jubilee' has had a lyrical refit from Black Francis and been shot down the *Doctor Who* wormhole. It'll knock you out for four days, give you terrifying dreams and leave you certain you're crammed full of trackers and microchips. The comeback single 'proper' arrives next month, but this is as brilliant a sign as we need that Klaxons have emerged from their lengthy seclusion as fired-up and insane as ever. **Mark Beaumont, writer**

On MySpace now

Their lengthy seclusion is over. They're back and as fired up and insane as ever



FUNERAL PARTY

NYC Moves To The Sound Of LA

Not since The Rapture have we got our cowbell fix in such a feet-shifting, hip-swinging blast. Relentless rhythms, lacerating guitars and vocals that strut the tightrope between a young Mick Jagger and a happy sunshine singalong, Funeral Party's head-spinning is the blueprint for what all indie discos should sound like.

Paul Stokes, Associate Editor

Watch it on Youtube now

ARCADE FIRE

Month Of May

Of the two new Arcade Fire tracks that surfaced online recently, 'Month Of May' is the most promising. It's only a snippet, but it sounds suspiciously like Win Butler's been listening to a lot of QOTSA. OK, so he's not singing about c-c-c-cocaine, but powered by a yammering, insistent riff, this is the closest Arcade Fire have ever come to gonzo-rock.

Luke Lewis, Deputy Editor, NME.COM

Hear it at arcadefire.com now

SLEIGH BELLS

Tell 'Em

The opening tune from Sleigh Bells' forthcoming 'Treats' LP is both pretty pulverizing and very, very pretty. Sort of sounding like Slayer, Crystal Castles *and* the theme tune from *Noel's House Party*, a couple of spins affirms all the good stuff their label boss MIA has said about them.

James McMahon, Features Editor

Hear it on Hype Machine now

SURFER BLOOD

Swim

If US indie-rock really is back at its pulsating best, then 'Swim' could be its clarion call. Waist-deep in reverb and harnessing the kind of one-chord guitar stutter that's been missing from both sides of the Atlantic for too long, it's at once frantic, wonky, exciting, dewy eyed and, oh yes, insanely catchy.

Matt Wilkinson, News Reporter

On Myspace now

CAMERA OBSCURA

The Nights Are Cold

One of Britain's most romantic bands tackle one of the most romantic songs by one of Britain's most romantic songwriters, in the form of this Richard Hawley favourite (in return, Hawley remixes their own 'The Sweetest Thing' on the B-side). The result is just as you'd expect – *crushingly* beautiful. Sometimes it pays to be utterly predictable.

Alan Woodhouse, Senior Sub-Editor

Limited seven-inch out now

TURZI

Baltimore

Turzi are a French band whose second album 'B' (no prizes for guessing the name of their first) features guest vocalists whose names begin with B. As such, there was only one man suited for this terrorist disco single about "*Drug distribution...Civil disturbance*". Yep, Bobby G. It's about *The Wire*, it sounds like 'Swastika Eyes', it's amazing.

Martin Robinson, Deputy Editor

Hear it on Hype Machine now

FOSTER THE PEOPLE

Pumped Up Kicks

Now that MGMT don't like eels anymore, there's space for another psych-pop Americana lot to make a bid for greatness: enter LA's Foster The People. This sounds a bit like 'Electric Feel' with the relaxed demeanour of Vampire Weekend, the band stumbling across a chorus so catchy they do little but repeat it for over four minutes.

Jamie Fullerton, News Editor

Free download from fosterthepeople.com

WOODEN SHJIPS

Drunk Girls

Perhaps fittingly for the weird world of James Murphy, the best remix of his recent ode to inebriation comes from a bunch of San Franciscan stoners wot can't even spell right. On what is in fact a full-blown cover, the band best known for 20-minute baths of one-chord feedback have pulled off a lazy Velvets-esque treat.

Tim Chester, Assistant Editor, NME.COM

Limited seven-inch out now



GUY EPPEL. PAMELA LITTKY

GASLIGHT ANTHEM

Boxer

Will the Springsteen comparisons ever end? Probably not, but the truth is that Brian Fallon's lot are by now absolute masters of their trade, and thus the second taster song made available from 'American Slang' is as familiar, comforting and evocative of the open highway as one might expect.

Hamish MacBain, Assistant Editor

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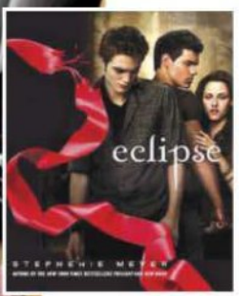
UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Jamie Fullerton



Muse: fangs for the memories; (inset) the poster for the third instalment of the *Twilight* saga, *Eclipse*



TWILIGHT: "TRASHY FILMS, GOOD MUSIC..."

With Muse, Battles, Fanfarlo and others releasing new music on Twilight*'s newly announced soundtrack, Dan Martin investigates how the films are changing the game for music fans*

THE MAIN EVENT

Earnest math-rockers Battles aren't an easy fit with vampire-chastity metaphor and film series *Twilight*. And a Bombay Bicycle Club fan would probably watch *True Blood* instead. Yet, incredibly, both bands, along with Metric and tiny London Fanfarlo, feature on the soundtrack album to the new instalment, *Eclipse*, out on June 7.

Ever since Paramore broke big on the first movie with 'Decode', the soundtrack series has taken on a life of its own that is infinitely cooler and edgier than the books and Robert Pattinson-starring films they promote. Artists have long come up with new material for movie soundtracks. But where this has recently meant new Linkin Park tunes for *Transformers*, coaxing exclusives out of artists of this calibre is unprecedented – for *New Moon*, that ultimate icon of integrity Thom Yorke donated 'Hearing Damage'. And, for the third movie, the producers have got new material out of Muse and The Dead Weather – hardly bands who need a vampiric payday.

The irony is not lost on Fanfarlo's Simon Balthazar. In contributing new track 'Atlas', his band are well aware that this alone could mean the difference between the big time and the dumper. "There's this whole weird phenomenon where they're trashy films," he admits, "but they're trashy films with really good soundtracks. We've turned a lot of other stuff down, but I feel like we're in good company."

The first *Twilight* soundtrack sold 3.5million copies, dwarfing the performance of other movie soundtracks and most of the featured bands. That makes music supervisors Paul Katz and Alexandra Patsavas two of the most powerful A&Rs in the biz. Alexandra claims there's no cynicism in getting credible bands on board. "We have forward-thinking directors and they have a progressive music taste," she outlines. "It's completely natural."

Although Paul Katz is British, he insists it's coincidence that UK acts such as Bombay Bicycle Club feature. "It's about the best piece of music for the scene," he says. "But we do like the role of introducing new acts. We've got Muse, but then there's Metric, who are maybe not as well known, and then we have Eastern Conference Champions, who we'll be introducing."

Vampire Weekend's Ezra Koenig won't be queuing for a cinema ticket when the film's out, but says he had a good reason to donate their track 'Jonathan Low'. "People have asked us, 'Do you feel like you predicted the vampire trend by naming your band?' We said, 'No no no', but, as time's gone on, the best thing we could do is embrace it." He also pointed out that, for fans, the chance to get a new song between albums is pretty sweet. "When it comes to our own album it's a laborious process. Things like this are a low-pressure chance to do something different."

For Gnarls Barkley's Cee-Lo Green, *Eclipse* gives him a chance to tease his forthcoming solo album 'Lady Killer' with the track 'What Part Of Forever'. "We all know that a vampire's life goes on forever and we would like to believe in the fairytale of a love that could go on forever if life could as well," he explained. "It's a love song with a rebel soul, there was a like-mindedness with that which fitted perfectly."

The Muse single 'Neutron Star Collision (Love Is Forever)' inhabits those same themes, but Alexandra insists she's not just after songs about vampires. "We're not looking for spot-on lyrical references. The surest way not to make it would be to write a song that mentions character names, but at the same time it needs to allude to what's going on." Paul Katz adds, "Yes, there are vampires around, but that's not what the stories are about, they're about unrequited love, loss and romance." Alexandra admits, though, that soundtracking *Eclipse* brought with it a different challenge. "This is the battle movie," she says, "so there should be some conflict in the music and some dissonance, so we have a band like The Dead Weather in there."

The soundtracks may have set a new standard and changed indie politics, but Cee-Lo reckons it's events coming back round again. "Once, you would always have a film with someone just as cool doing the music," he considers. "It goes back to Curtis Mayfield doing *Superfly* or James Brown doing *Black Caesar* or Christopher Cross doing *Arthur*. There was a time when nobody wanted music to be anything less than great."

NEW SONGS ON ECLIPSE

Muse – 'Neutron Star Collision (Love Is Forever)'
The Dead Weather – 'Rolling In On A Burning Tire'
Battles – 'The Line'
Bombay Bicycle Club – 'How Can You Swallow So Much Sleep'
Cee Lo Green – 'What Part Of Forever'
Band Of Horses – 'Life On Earth'
Metric – 'Eclipse (All Yours)'
Beck and Bat For Lashes – 'Let's Get Lost'
Vampire Weekend – 'Jonathan Low'
Florence + The Machine – 'Heavy In Your Arms'
The Black Keys – 'Chop And Change'
Fanfarlo – 'Atlas'

DEAN CHALKLEY, PIETER M VAN HATTEM

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BEHIND THE SCENES

VAMPIRE WEEKEND'S 18TH CENTURY HOLIDAY

Ezra Koenig's gang have donned powdered wigs to go joyriding around Hollywood in the video for new single 'Holiday' (out June 7). NME *headed to LA for a lift*



1

▲ Ezra Koenig: "I wrote a very vague idea which I gave to the Malloy brothers [Emmet and Brendan, directors]. It just said, 'Four knuckleheads with powdered wigs running around LA'. The Malloys can get a crazy idea like that and turn it into a video."



2

◀ "Basically we were going for the 18th century look. There's a bit of French aristocracy in there, a colonial American element and maybe a hint of pirate too. But the video takes place in modern LA – that's why we've all got guns and golf clubs."

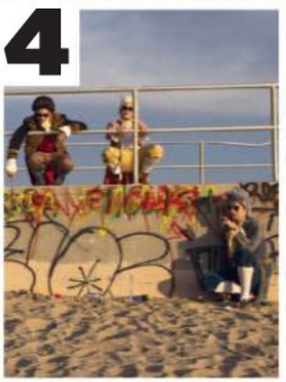
▼ "We thought we should try to step up the action in our videos, so there's a lot of hanging out and driving around in this amazing convertible car."



3

▶ "This was filmed on our day off before playing Coachella. It was this really hot and sunny day and we spent it all dressed up! There was definitely a sense of freedom in wearing something so elaborate."

▶ "I outlined a few videos that I thought could be part of it – Tom Petty's 'Freefalling', that's such an LA video. And 'Walking On Broken Glass' by Annie Lennox is one of all-time greatest powdered-wig vids."



4



5

▶ "Our big action sequence! The convertible crashes through a load of boxes. It was kind of scary at first... but then the car battery died."



6

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EVERYTHING'S IN THE BAG

Everything Everything have finished their debut, despite things going a bit Derek Acorah

Speaking on their "first day off in about five weeks", Everything Everything have given away some of the secrets behind their debut album (due out in September).

Although it's currently still untitled, the band have just wrapped up the mixing process, which bassist Jeremy Everything revealed had presented them with a few hairy situations.

"We were in this place called Bryn Derwen in Wales, and it was exactly like *Withnail & I*," he said. "Literally, no-one's around for miles and all we had was this cottage, with a recording studio and an old haunted chapel across the courtyard." Denying that he's ever been bothered about ghosts himself, the bassist was more keen to show up drummer Mike Everything. "He was like, 'Guys, I didn't think I believed in ghosts... but I'm scared of them right now, so they must be real, right?'"

Luckily for all, the band – set to play an NME Radar Live show in London on June 16 – still managed to nail new versions of 'Photoshop Handsome', 'My Keys, Your Boyfriend' and 'NASA Is On Your Side' during the sessions. Jeremy's favourite, however, is new track 'Two For Nero'. "It's like a three-chord cycle that revolves and revolves," he explained, adding that the song is "well outside our comfort zone".

News Round-up

Get Cape. Wear Cape. Come Back

Get Cape. Wear Cape. Fly's Sam Duckworth is finally soaring back into view this September to try and nick Frank Turner's "new Billy Bragg" crown. Sam has said that his first album since 2008 will be out on September 13, plus a "big tour" in August and September is on the cards.

You What?

"It was Kate Moss. She doesn't care. It's a great story for the grandchildren." Courtney Love reveals which famous model she supposedly had sexual relations with in the '90s.





MIA loves to stoke the flames, and below, Romain Gavras

GAVRAS: "MIA'S VIDEO IS NO PROMO STUNT"

'Born Free' director breaks silence about ginger-murdering flick

Since MIA and director Romain Gavras released the controversial video for 'Born Free' online – the one featuring ginger people being shot and blown up with mines – music fans the world over have been trying to decipher its meaning. Is it the politically charged singer using violence to highlight atrocities elsewhere? Is it just a shock-tactic marketing stunt? Or does she just hate gingers? Well, now Gavras has broken his silence and suggested that, well... it may have no meaning at all.

"Politicians make statements," he said. "If you make a statement about anything, you're just some idiot because in a nine-minute video you're not going to change the world."

Gavras also said that, rather than the concept of ginger genocide being cooked up, the idea came partly because he was already making a feature film, *Redheads*, about ostracised ginger people. "We talked at an In-N-Out Burger in Los Angeles," he explained. "I had a double cheeseburger. It's not sexy when you tell the details, but it just came through discussions of stuff she told me and stuff I told her about my film." Still, he was quick to defend MIA from accusations of coming up with the perfect marketing video plan, saying: "People might think it's marketing and stuff but when you know Maya you know it's really not. It's really brave."

So there you go: "brave", "non-marketing", but maybe completely meaningless after all – watch it at *NME.COM/artists/mia* if you haven't seen it yet. But still, there's the question as to why the director is so obsessed with ginger people in the first place, having a healthy crop of dark hair himself. It's a bit weird, isn't it? "I think it's because in France there was this redhead kid called Bev in school, and we used to piss in his hair... and I feel guilty now."



TOM OXLEY, DANNY NORTH, PAMELA LITTKY, GETTY, JAIME MARTINEZ

BEN G: STAR OF MGM-TV

Brooklyn's creative types do tend to stick together, you know – and so MGMT's keyboardist Ben Goldwasser and Yeasayer bass player Ira Wolf Tuton both make cameo appearances in the forthcoming indie film *Wah Do Dem*, set for release on DVD in the US this October. The film, directed by Ben Chance and Sam Fleischner, also features Norah Jones as the girlfriend of leading man Max (played by musician Sean Bones), who gets ditched. The film then follows the broken-hearted Brooklyn skateboarder as he travels to Jamaica for an adventure. Nice work if you can get it – watch the trailer at *NME.COM/artists/mgmt*.



METALLIC ADAMS

Never again say Ryan Adams makes predictable country-rock. He's just released 'ORION', his "sci-fi metal concept album", on vinyl. See *NME.COM/artists/ryan-adams* for the deets.

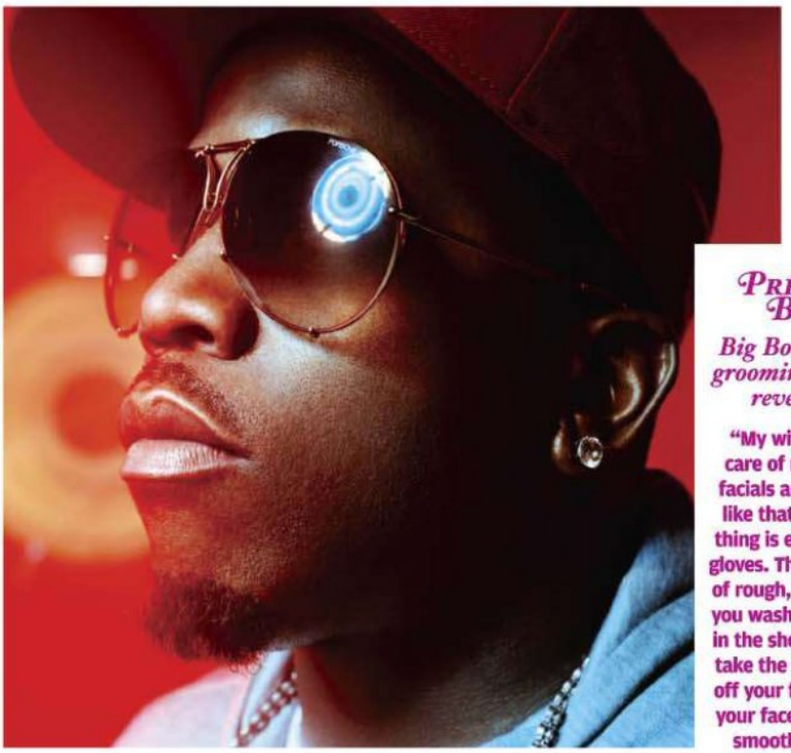
R&L OF A LOT MORE

Take a deep breath – we've got 40 more new additions for the Reading And Leeds Festivals (August 27-29) to announce. Here we go: Roots Manuva, Magnetic Man, Holy Fuck, HEALTH, Rolo Tomassi, Los Campesinos!, Local Natives, Goldheart Assembly, Hadouken!, Four Tet, Rusko, Alkaline Trio, Metronomy, The Get Up Kids, Band Of Skulls, Miike Snow, Zebrahead... OK, so that's not the full 40 – head to *NME.COM/festivals/reading-and-leeds* for all the new additions.

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Speed Dial
BIG BOI

The OutKast rapper is back with a new solo album before he thinks about the next band effort – not that he isn't missing André 3000...



You're releasing your second solo album, 'Sir Luscious Left Foot...'. Why not a new OutKast one first?

Big Boi: "After we did 'Idlewild', Dré [André 3000] wanted to focus on his clothing line. He was like, 'I think we should do solo albums first, and an OutKast album after.' There was a lot of experimenting going on. I went into Stankonia Studios and it was kinda like being Dr Frankenstein. Building the monster, having fun with it."

You adopt different personas on the record. Do introduce us.
"Well, there's General Patton. He's leader of the Purple Ribbon Allstars – that's my squad. He's a battler, a lyrical assassin. Daddy Fat Sacks, he's more along the lines of a playboy, the ladies love him. Luscious Left Foot is the knight in rhyming armour. I didn't have a chance to come over to the UK and have the queen knight me, so I knighted myself. Soul-funk crusader number one."

The record is subtitled 'The Son Of Chico Dusty'. Who is he?
"My father. He was a real tough guy, an Air Force pilot. He passed away just before I started making this record and it was my nod to him. I'm the oldest of five, and I'm gonna keep that torch burning. In a way, this record is me grieving. I can pour out things that I wouldn't necessarily even be able to talk to my mom about."

This isn't an OutKast record – but André 3000 guests...
"He came in and out. When I'm recording, he'll pop in and go, 'I wanna get on that track.' That was how he got on 'Royal Flush'. When I finished the album I played it to him and he was like, 'Put 'Shutterbug' out first.'"

Why not hold some back for the OutKast album?
"Yeah, there was some stuff we listened back to and said, 'This is some OutKast shit.'"

But you suggested there might not be another OutKast album if the interest wasn't there for your solo records...
"Let's put the solo records out, then we'll see. They're going to want it. I've got 13 or 14 songs for the next [solo] record – that's gonna come after this, or the next OutKast record, or whatever."

What do you miss about Dré when he's not around?
"The energy. You know playing the dozens? Like, 'Your momma's so fat...' It's comedy fucking central. You can get creative with that. Put us in a room and we'll lay the whole room down."

Pretty Boi

Big Boi's male grooming secret revealed

"My wife takes care of me, with facials and things like that. The big thing is exfoliating gloves. They're kind of rough, but when you wash your face in the shower, they take the dead skin off your face, keep your face nice and smooth. Then, I just use cocoa butter and soap. That keeps you wrinkle-free. Girls love it. And we like what girls like."

Apparently you breed pitbulls...
"Yeah, for Usher, 50 Cent, Serena Williams, a lot of basketball players... I've got a ranch, maybe 50 or 60 dogs. It's a family-run thing. We've been doing it since my grandfather. The pitbull gets a bad rap, but they're the sweetest things. You know, if you've got a kid and you beat the shit out him, keep him tied up in the basement and give him bread and water..."

Don't be surprised if he becomes a serial killer?
"Period."

Finally, do you ever feel like you live in the shadow of 'Hey Ya!'? Does it feel like you have to better it?
"No, 'Hey Ya!' was what it was. It opened us up to another market. If anyone knows the history of OutKast, they know you have to go way back to 'Southernplaya...'. It's like *Star Wars*, you have to see the whole story. But that's a great OutKast song. Our songs definitely do get the proper recognition. Remember, we had 'Hey Ya!' and 'The Way You Move' battle it out for No.1. It's all gravy, man."







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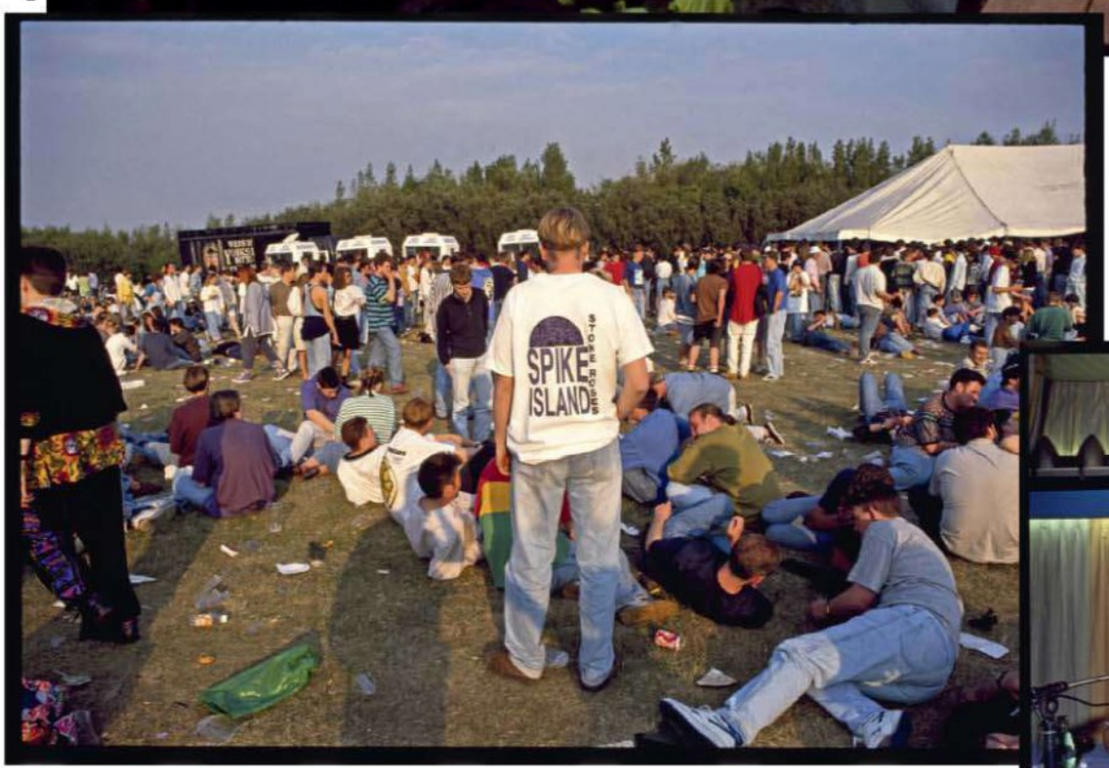
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IN CINEMAS FRIDAY



PHOTOS: PAUL SLATTERY, RETNA



"We arrived onsite that day in a Transit van with no windows. Not a fucking helicopter!"
IAN BROWN



Top: The Stone Roses onstage at Spike Island, 27/05/90. The site, in Halton Borough, Widnes, is a reclaimed toxic waste site in the Mersey estuary; Middle: this day in May, Spikey (as it is known locally) was temporary home to 27,000 Stone Roses fans in the dress code of the decade – T-shirt, jeans and floppy hair – please note: not a 'ker-razy' festival jester hat in sight; Right (l-r): Mani, Ian Brown, Reni and John Squire call a press conference at the Piccadilly Hotel in Manchester to announce the massive gig; Other page: Brown and Reni work their Roses magic onstage

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Flashback

THE STONE ROSES PLAY SPIKE ISLAND

May 27, 1990

It's 20 years since 27,000 fans from all corners of the UK descended on a reclaimed toxic site to be part of Madchester's defining moment. Here, Ian Brown and Mani recall the special day



Before Knebworth, there was Spike Island. Twenty years ago this week, The Stone Roses were at their absolute zenith, and they marked the occasion in suitably grandiose fashion by playing the defining gig of the baggy generation to 27,000 disciples at a disused chemical works on the Mersey estuary. By staging what Mani describes as "an event and not just a gig" of Spike Island's scale, the Roses gatecrashed the rock'n'roll hierarchy, and – despite a catalogue of organisational catastrophes, sound problems and helicopter controversies – passed into legend. Here, Ian Brown and Mani explain in their own words the madness, majesty and missing bollocks of that infamous day...

Mani: [Ex-Stone Roses manager] Gareth Evans – the cunt that he is – would probably tell you that Spike Island was his idea. But, basically, we just wanted to play somewhere strange, that no-one had ever played before. And for some reason we thought, 'Yeah, an old chemical works on the banks of the River Mersey, no-one's ever done that before, have they? That might be a good idea!'"

Ian Brown: "We wanted to do something outside the rock'n'roll norm and we wanted to do it at a venue which had never been used for that sort of thing before, and somehow the site of Spike Island came up. This was back in the days of raves, remember. We started out doing warehouse parties and we still had that mentality where we wanted to play different venues. We'd already played at the Empress Ballroom in Blackpool and Alexandra Palace in London. We wanted to play places that weren't on the circuit."



Mani: "We were always confident that, if we just turned up, people would come. That was always the way it was with The Stone Roses. It was great, because we knew what we'd started, we knew the reactions we were getting all around the country, and we just wanted to get everyone together. It was a gathering of the clans."

Ian: "The organisation was shambolic. The PA wasn't big enough for a start, and certain things were going on that we didn't know about. The management were taking people's sandwiches off them at the gates to force them to buy five-quid burgers when they got in. Some kid got impaled. He broke out of jail, tried to jump the rails and ended up leaving his bollocks on top of them. We were still finding out about this stuff two, three years later. But the day was the vibe, it was the get-together, you know?"

Mani: "Our management really fucked up. There were security guards taking booze off people, there was a lot of overcharging for food and drink, and there wasn't enough facilities onsite. But musically, I thought it was OK. What I remember of it, anyway..."

Ian: "We arrived onsite that day in the back of a Transit van with no windows in it."

Mani: "The story about us getting helicoptered in is an absolute urban myth. We were in a fucking shitty Salford Van Hire van, living the fucking dream!"

Ian Brown: "There was a helicopter that day, but it was the promoter and our managers who were in it. When I got onto the site, I saw that certain people had VIP stickers on and I went around peeling them off. Some of the kids who were working on the crew were quite upset, because they were made up over those VIP passes. But I had to explain to them, 'We're all VIPs.' I remember seeing all these coaches out in the car park and there was at least one from every town and city in the UK. When we walked on and started playing 'I Wanna Be Adored', the whole crowd jumped up and caused this massive cloud of red dust to form in front of the stage. We couldn't see the crowd through it, it was so thick. It was beautiful. And I remember my mum buzzing because she was stood next to Shaun Ryder and Bez back in the VIP section. She was a big Bez fan."

Mani: "We weren't in control of a lot of things that day, but we certainly fucking weren't in control of which direction the wind was blowing!

Ian: "It sounded great to us onstage, but we had no idea what it sounded like out front. I think we played well, but we realised later that there'd been sound problems. There just weren't enough speakers onstage, and the wind was blowing the sound all over the place. Of course, we only found out about that after the gig..."

Mani: "There were a lot of aspects of Spike Island that were really badly thought-out, but none of that is the band's job. The band's job is to get up there and play music to people and get them dancing. And I think we did that."

Ian: "The reviews at the time were bad, yeah. Northerners were seen as barbarians in those days, weren't they? Nowadays people think you're somehow more 'authentic' if you've got an accent, but back then we were just Northern barbarians who'd left school at 16 and now had thousands of kids following us and dressing like us. And I think a lot of the university-educated media were jealous of us."

Mani: "When I came offstage, it all felt a bit anticlimactic, to tell you the truth. I wasn't overly happy with the way it had all been thrown together, and there were a few incidents that pissed me off. We went back to our manager's nightclub in Manchester after the show, and the snide cunt tried to charge us for a can of lager. After we'd made him that much fucking money."

Ian: "At the end of it, though, we did feel like we'd made a bit of history that day. There were strong vibes going around. We felt like we'd arrived."

IAN BROWN PLAYS FALLOWFIELD PLATT FIELD PARK ON JUNE 11. MANI'S FREEBASS EP 'TWO WORLDS COLLIDE' IS OUT NOW

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ETA SEPTEMBER 2010



"I WROTE THESE LYRICS IN THE NUDE"

Weed, tequila and nudity: the ingredients behind Les Savy Fav's follow-up to 2007's breakthrough album 'Let's Stay Friends'

IN THE WORKS

"A few weeks ago I went up to my in-laws' house way out in the country to write lyrics for our new album," recalls Les Savy Fav's Tim Harrington. "The whole time I smoked weed, did shots of tequila and walked around nude. One day, I went inside to get lunch and this car pulled up that was the exact make and model of my mother-in-law's car. The driver even looked like her! Thankfully, it turned out not to be her otherwise I would have had to run and hide in the woods."

Being in a partial state of undress is just one of the many perks of being your own boss. That autonomy is proving helpful in many other ways as we pay the Brooklyn post-hardcore outfit a visit. They're finishing their September-bound follow-up to 2007's critic-slaying 'Let's Stay Friends' album in New York's Gigantic Studios with producer Chris Zane. "We don't have A&R people trying to get us to write a single," explains bassist Syd Butler. "If we'd been on a major, we'd have got this record out a year ago, but we're not trying to make a career out of Fav, so our approach is more freewheeling."

Despite giving us a first listen of a melodic, dancey song currently titled 'Sleepless In Silverlake', the five-piece claim that the new tracks are harder than those on their last effort and don't sound expansive or technologically led.

"We're not buying atmospheric gizmos to fill out space on these songs," continues Syd. "They're all, like, three and a half minutes long, they're more compact and concise. This record feels a little more '90s – closer to our roots."

Tim: "Yeah, we're trying to get back to the time when we didn't have any fans!"

And how did Tim's nudity sessions influence his lyrics? His mother-in-law, he explains, accidentally found some notes. "She read them and asked my wife if everything was OK between us!"

Count yourselves lucky we chose to use the picture with only his arms naked

MATT SALACUSE

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TALKING HEADS

DON'T BELIEVE THE TRUTH ABOUT LIAM'S BEATLES FILM

Last week Gallagher Jr announced his movie about Apple Records at Cannes. Turkey time? NME's Matt Wilkinson reckons it could be a classic



I used to trust everything that came with the Gallagher stamp of approval. Epiphone guitars. Bands named things like Cotton Mather. Kappa hats. Then, I actually bothered listening to Ocean Colour Scene and realised what a horrendous mistake it had been to put my life in the hands of *that* rock'n'roll band.

But even today, a decade since they stopped really being relevant to me, there's a lingering thought that both Liam and Noel *might still have a point* when it comes to signposting good from bad.

That's why I picked up Richard DiLello's Apple Records memoir *The Longest Cocktail Party* a few years ago. "This is a fucking brilliant book," screamed Noel in swirly psychedelic typeface on the cover – and he was right. It is brilliant. It's THE Fab Four biopic, because it focuses on the madness all around The Beatles as they spiralled out of control rather than the perceived madness within. "The film ain't just about The Beatles," Liam spat at reporters at Cannes. "That's what we've gotta get across – it's about Apple Records."

He's essentially playing the role of George Harrison in all this. Not in an acting sense, but in terms of directing (read: funding) the project through his new production company In 1. Will he be sitting in a wicker chair shouting orders at RSC graduates during filming? No chance. Just like HandMade Films - the company George set up to get his Monty Python friends' flick *Life Of Brian* going in the late '70s - Liam is simply the vessel.

Bar the soundtrack, Liam's not going to have much creative input

At the helm is producer Andrew Eaton, who, with director Michael Winterbottom, has made some of the best Brit-culture films in recent times (*24 Hour Party People* being most prominent). The duo's latest, *The Killer Inside Me*, contains scenes of such graphic violence that scores of people walked out of its Sundance premiere last January. I'm totally excited to see what they will make of DiLello's mad tale depicting life at the very core of Apple. His book occupies the middle ground between *Withnail And I* and *Fear And Loathing In Las Vegas*. It's perfect for them.

Liam's already admitted he doesn't plan on making any more films after this one's done, and apart from getting his Pretty Green flunkies to reel off a load of Savile Row (circa 1969) hippie garb for the costumes and supposedly supplying the soundtrack with his new band, he's not going to have much creative input at all.

This is great, because *The Longest Cocktail Party* doesn't need anything other than a bit of well-placed guidance and direction, courtesy of Eaton and co. The story is already written (though a load of extra moolah and attention-grabbing attitude from Mr Manchester himself won't do it much harm). Anyway, when you think about it, all Gallagher is essentially doing here is reprising his primary role in Oasis. Is there anybody on Earth better qualified to sit back, come in at the last minute and add a bit of otherworldly flourish to proceedings?

TALKING HEADS

DEVIL HORNS UP: SALUTING A HEAVY METAL LEGEND

On May 16 Ronnie James Dio died of stomach cancer. Trash Talk's Sam Bosson explains why the singer and creator of the devil horn hand-sign is such a loss



Ask me what my favourite Black Sabbath album is, and I'd say 'Mob Rules'. I used to work in a supermarket and one of my co-workers was a die-hard Dio-era Sabbath fan, and he would just play that album all day. I mean, *all* day. I worked at the dairy cooler and we would sit there at 5am listening to all that stuff over and over. I was like, "Wow – how have I been missing this for all these years?" I knew the classics – 'Holy Diver' and the rest of them – but I didn't really check him out on all the albums he did with Sabbath. That was how I first got into Dio.

Then, two years ago, I went to see Testament, Motörhead, Heaven & Hell and Judas Priest live. It was an awesome, awesome show, and Heaven & Hell were so good. When I heard the songs from the last album, 'The Devil You Know', they sounded totally crushing. Dio totally commanded the crowd when he played: he was a little guy, but he had a serious set of pipes. If you haven't explored his career, get into the song 'Neon Knights' from the 'Heaven And Hell' album. That was the song that got me. But also 'Holy Diver', man! That riff is infectious and will get stuck in your head for days.

So, I'm totally bummed that Ronnie James Dio passed. It was before his time. Black Sabbath were amazing enough, even before you start mentioning Dio, but the way he approached them with his operatic voice was such a cool, fresh twist on what heavy metal was like at the time. That vocal styling really paved the way for a lot in the metal world. There was a way that he sang those fantasy-based lyrics that influenced loads of heavy bands. He had a unique feel about him, and he took that into Sabbath, arguably the most important metal band ever. Was he an influence on Trash Talk? Maybe on the new record: he was always a supporter of heavy music, so we're all tied together with him.



I also thought it was awesome that Dio coined the metal horns: it was the coolest thing. It's actually a serious accomplishment: we were talking about this in the van the other day. I mean, think about how many people in the world have thrown the horns in their lives. Think about that! He made a huge impact on society: it's a cultural thing that you throw the horns when you hear something that's rocking. I saw that documentary, *A Headbanger's Journey*, and he talked about how it was his grandmother who did it to avert the evil eye.

I never met him, but I would love to have done: he's not going to be forgotten. I'm down with Dio; I thought he was absolutely amazing. I'm not afraid to say that he was awesome.

GETTY, JEANNE RICE

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VERSUS

PETER ROBINSON VS TENNESSEE THOMAS

The drummer in The Like on money, Mark Ronson and mixing her drinks



Hello, Tennessee.
"Hello..."

You're sounding cagey, what have you been up to?
"I had a bit of a rough night."

Do you want to talk about it?
"Absolutely not, but I've had a Berocca, so it'll be fine."

Have you ever snorted Berocca?
"No. Apparently a Berocca makes quite a good mixer if you don't have juice for vodka."

What I quite like about this is that the problem is part of the solution.
"And it's a solution – literally."

Oh dear.
(*Lengthy tittering*)

It's bad form to hang up on people when they make terrible jokes but I'm beginning to wonder whether I should make an exception here.
"I'm sorry."

Let's take *NME* readers back to the heady days of the last decade when The Like were last roaming the Earth. Explain, for those younger readers, what was the point of The Like?
"There were quite a few things that we did. (*Thoughtful pause*) What *did* we actually do? Well, for a while we were sort of living at the K West Hotel and getting in trouble going to far too many gigs. We opened for a lot of people. We did quite a few headlining gigs but not *that* many. We weren't really in *NME* for the right reasons... I don't know what we were doing really."

And in the interim you made a shit second album, is that right?
"We had an idea of what we wanted to sound like but it was very frustrating, we tried a lot of things with different people and nothing was really happening until we got in the studio with The Dap-Kings and Mark Ronson."

Presumably you were on the verge of being dropped.
"The label were still trying to fix the record we'd made, then we got a new manager who told everyone to be quiet. And Mark [Ronson] went into the label and made a convincing argument for why we should be allowed to do it again."



Was it worth the fight?
"Of course!"

Given that your father was a drummer do you think drumming is genetic, like they used to think deviance was?
"I think it is actually, yes."

I'm not saying that drumming is in itself a criminal act.
"It's quite a lot like committing a crime, though. If you do it in the wrong place."

Do you think that your current single, sounding so '60s, combined with the '60s-themed video, will prove confusing for historians 500 years from now?
"Perhaps, but if they date it as 1965 then we've achieved our goal. We were basically told we had to do a video very quickly and we didn't have very much time or money but we thought it would at least be fun, and we were right."

When you say that you didn't have very much money for the video, did you literally not have very much money?
"We definitely had more money for our first video, but that didn't make it a better video. It involved synchronised swimming! WHY?!"

Did a man come up with the idea for that video?
"OBVIOUSLY."

And that is the end of the interview.
"Oh dear."

FYI

* Tennessee has a vague knowledge of Sunday evening TV drama series *Heartbeat* but mistakenly thinks it is set in a hospital.

* Of Mark Ronson's hair, Tennessee notes: "It was in a transitional phase. We were only in the studio for six days but at the start of the sessions he had a Beatle haircut and by the end he had a quiff. I don't really know what happened."

* There you have it – Mark Ronson. Crazy name, crazy guy.

THIS WEEK'S TOP 20*

THE NME CHART

1	1	PLAN B	'SHE SAID' 679/Atlantic
2	NEW	MUSE	'NEUTRON STAR COLLISION (LOVE IS FOREVER)' Warner Bros
3	2	PENDULUM	'WATERCOLOUR' Warner Bros
4	3	TINIE TEMPAH	'PASS OUT' Parlophone
5	5	FAITHLESS	'NOT GOING HOME' Nate's Tunes
6	15	LCD SOUNDSYSTEM	'DRUNK GIRLS' DFA
7	12	LAURA MARLING	'RAMBLING MAN' Virgin
8	7	FOALS	'THIS ORIENT' Warner Bros
9	8	DARWIN DEEZ	'RADAR DETECTOR' Lucky Number
10	10	KATE NASH	'DO-WAH-DOO' Fiction
11	6	FOALS	'SPANISH SAHARA' Warner Bros
12	11	THE XX	'CRYSTALISED' Young Turks
13	NEW	THE NATIONAL	'BLOODBUZZ OHIO' 4AD
14	9	THE DRUMS	'BEST FRIEND' Island/Moshi Moshi
15	14	PAUL WELLER	'NO TEARS TO CRY'/ 'WAKE UP THE NATION' Island
16	NEW	BAND OF HORSES	'FACTORY' Columbia
17	13	RUSKO	'WOO BOOST' Cooperative/V2
18	18	CRYSTAL CASTLES	'CELESTICA' Fiction
19	23	BAND OF HORSES	'COMPLIMENTS' Columbia
20	16	PASSION PIT	'SLEEPYHEAD' Columbia

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional high street retailers, internet retailers and digital music service providers. Singles are eligible for the NME Chart if they have featured on the playlists of NME Radio or TV, or in NME Magazine.

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NEW TO THE PLAYLIST
- KELIS 'Scream'
- FOALS 'Black Gold'
- FRIGHTENED RABBIT 'Living In The Colour'
- GAYNGS 'The Gaudy Side Of Town'
- MUSE 'Neutron Star Collision'

*DUE TO COPY DEADLINES, THE NME CHART IS TAKEN FROM THE OCC'S OFFICIAL MIDWEEKS, HEAD TO NME.COM/BLOGS FOR THE LATEST TOP 40. PHOTO: GETTY

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



PAMELA LITTKY

ABOUT TO BREAK

ZOLA JESUS

Lifting the veil on the new dawn of goth

So, you think you know all about the dark side because you've seen *New Moon* and are packing a *True Blood* boxset? You're not even close.

Zola Jesus is. Much more than just another Valley Girl with a ludicrous crush on a beefcake vamp, when she was just 14, the already gothically monikered Nika Roza Danilova began laying down her classically trained vocals under the name Zola Jesus. Now 21, she makes music for kismet-swaddled outsiders and the legions of loners who inhabit a bizarre backwater of doom, apocalyptica and fucked-up no-mance. Or North Wisconsin, as it's also known.

Growing up bang in the middle of Fuckknowsville, nearer to the crystal meth capital of the American Midwest than a decent gig venue, was never going to be easy. "I resented it a lot because I felt like I was in a stupor," she declares. Raised in forested purgatory, miles from culture, Nika's childhood company wasn't other kids, but corpses. Well, animal ones. "There would be deer's heads and carcasses hanging around – it's typical of rural Wisconsin life," explains Nika on regularly confronting her father's kills.

Like a Tim Burton heroine with an eight-track or a trailer park Edith Piaf singing the songs of Gary Numan, Nika makes destruction disco of the kind Florence Welch might craft if she *really* was weird.

As you'd expect from a joint philosophy and French scholar, there's a sombre but bohemian quality to Zola Jesus. Her EP 'Stridulum' is one of the most terrifyingly immense things you'll hear all year. Named after a 1970s Italian sci-fi horror flick, the title track boasts drums like a spurned medieval lover hammering on fortress gates, while the harrowing 'Night' is an operatic, Lynchian peek into sonic armageddon.

There is, though, a sweet side to Zola Jesus; the cover of 'Stridulum' sees a monster-like Nika smothered in thick chocolate syrup. "It was terrifying, but at the same time it felt like a fantasy coming true," she giggles. "It sticks into all of your orifices." Expect the sounds of Zola Jesus to delve just as forcefully into yours. ***Leonie Cooper***

Need To Know

- Her parents bought her opera lessons because they thought the mail order teach-yourself cassette tapes that the nine-year-old Nika requested were a scam
- Nika's dream is to have one of her songs used on a film – preferably directed by David Cronenberg
- Nika's favourite film is the cult 1974 arthouse flick *Sweet Movie*

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RADAR NEWS

CLOCK OPERA FOR NEON GOLD

NME Breakthrough group sign to innovative NY label following valuable website exposure

One of NME Breakthrough's top profiled acts has had a literal breakthrough. Clock Opera, the London patchwork-pop four-piece, have secured a release with one of the world's most revered singles labels, Neon Gold. The taste-making NYC imprint, who first brought you everyone from Passion Pit and Ellie Goulding to Marina And The Diamonds and Penguin Prison, has built up a staggering reputation as one of the most pioneering forces for credible new pop music. Now Clock Opera, who have been working their way up the ranks of *NME*'s new online breaking music community for artists and fans to become one of the community's top three 'featured artists', will join the illustrious roster. And there's already paramount attention surrounding their next move.

> ***"Neon Gold is a label we're at home with. We're both passionate"***

The deal was inked last week at Brighton's Great Escape festival, where label co-founder Derek Davies joined the band at their showcase to make everything official. When *Radar* caught up with Derek after the show he explained he'd had his eye on the group since they submitted a remix for Marina a month ago.

"From the moment me and my cohort Sarah first heard Clock Opera we knew they were something special, just a sound unlike any other band we'd heard. In the time since they've dropped our favourite remix of all time in that 'I Am Not A Robot' mix of Marina and have come away from their time in the studio with Dan Grech with some next-level tracks."

Frontman Guy Connelly echoed Davies' excitement. "We're among esteemed company," he noted. "Neon Gold feels like a label we're at home with. We're both passionate about innovative pop music. I can't wait for the release."

For more information about NME Breakthrough, where a constant slew of opportunities are being offered up to our selected favourite artists – including a main stage slot at Lovebox festival, magazine features and online coverage including the chance to appear on a compilation album– log on to *NME.COM/breakthrough* and create a profile.

TOM OXLEY, DAN DENNISON, ETHAN J EDWIN SCOTT

BAND CRUSH



Ty, New Young Pony Club

"Teeth are a London/NYC collective. We toured with them in March and as well as being lovely people, they have a great sound – like Yoko Ono and her band. There's an EP out in September."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

ELECTRO-MOSH
Sound pioneered by Justice and their Ed Banger label in the mid-noughties, and subsequently aped into oblivion by many a gurning West Coast US producer. It takes the electro-house template and injects it with the distorted aggression of rock.

The Buzz

The rundown of artists, scenes videos and labels breaking forth from the underground this week



1 GROUPLOVE

We got all giddy over Grouplove after *Radar* faves Neon Gold posted their ode-to-'90s hairbrained shopping mall anthemia, 'Colours', on their blog about a fortnight ago. Up until last week they were employing the unGoogleable moniker Group. Well revised, chaps. The five-strong LA alt.indie squad have already snuck out a self-released eponymous debut EP for download on their MySpace. If the utterance of trash yank teen-flick titles such as *Empire Records* and *Reality Bites* produces involuntary squeals in the deepest crevices of your soul, then you may have just found yourself a new favourite band.



2 BUBU MUSIC

Dean Bien of NYC's hyper-buzz imprint True Panther Sounds loves his far-flung sounds. So imagine his delight/horror when he stumbled upon Sierra Leone's Number One star Janka Nabay working in a fried chicken shack in Philadelphia. Janka's been spreading his sounds – like minimal techno gone tribal – via TPS ever since.



3 TRILLA'S 'WHO ARE YA?' VIDEO

When Westwood warned us of a future funky house anthem based around the age-old football heckle of 'Who are ya?' *Radar* chortled it off. Then Trilla's hustler label boss forced us to watch the rejected WKD advert-esque video. It was love at first skank.



4 NIGHT SLUGS

London's club/label helmed by DJ/producers Bok Bok and L-Vis 1990 are doing something rare. With little songwriting output, they're already rearing their own scene. Welcoming key players from dubstep, techno, proto-house and garage, their surly furrow is ploughing across the globe now.



5 FLATS

Flats are the only band tripping around the UK that even come close to harnessing the righteous distilled anarchic Brit-punk spirit defined by forefathers Crass. No-one is safe from the spitting and fury of pricelessly petulant frontman Dan Devine: "*I fucking hate Paul Weller, I hate The Jam. Fuck the mods, cunts*". Oi, indeed.

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SCENE REPORT

BEATS, RHYMES AND STRIFE

The Big Dawg Tim Westwood returns loaded with bombs



What up, dogs? How you all been? I've been busy since we last spoke. I mean, life goes on. I've been doing this Local Heroes scheme for Radio 1. I went in real legendary with that. When you do your volunteering work, you *really* are a hero to your local community. So I've been helping out on a farm, at an old people's home and at a few charity shops too. It's been a real experience.

Anyway, I can't get enough of Atlanta's **Waka Flocka Flame** right now. He's got a new joint called 'Hard In The Paint' and that's a really big record. Then Miami hustler **DJ Khaled**'s come with a hot new joint, 'All I Do Is Win', which has got an incredible remix with all the bigtime rap fraternity on, so that's some exciting stuff going on right there. Another is New Yorkers **Joell Ortiz & Jim Jones** doing 'Nissan, Honda Or Chevy'. That one's even got its own spin-off track by a new kid called **Maino**, he does a version called 'Trina, Kim Or Nikki', referencing the girl rappers Trina, Lil Kim and **Nikki Minaj**.

Talking of ladies, Nikki's about to have an enormous album. There's a lot to hear already but she's got this mixtape with this big new artist called **Gyptian**, which has a killer remix of her 'Hold Yuh'. That's huge out there.

Repping London, it's all to play for. The new 'UK rap' scene's been bubbling away, and it's definitely a good time. There's a brand new south London kid called **Smiler** who's got a record called 'Enza' – that's gonna be a massive UK rap record. I really, really hope it comes good for him.

Alright, I got a busy few weeks coming up and I'm a tired from all the parties, so that's me. It just goes on, dog, you know what I mean?

NEXT WEEK'S COLUMNISTS: Simian Mobile Disco

The Big Dawg's Top 5

1. **WAKA FLOCKA FLAME** 'Hard In The Paint'
2. **SMILER** 'Enza'
3. **DJ KHALED** 'All I Do Is Win'
4. **NIKKI MINAJ FEATURING GYPTIAN** 'Hold Yuh'
5. **MAINO** 'Trina, Kim Or Nikki'

5 To See

This week's unmissable new music shows

SMALL BLACK/ WASHED OUT (pictured, below) Stereo, Glasgow May 28

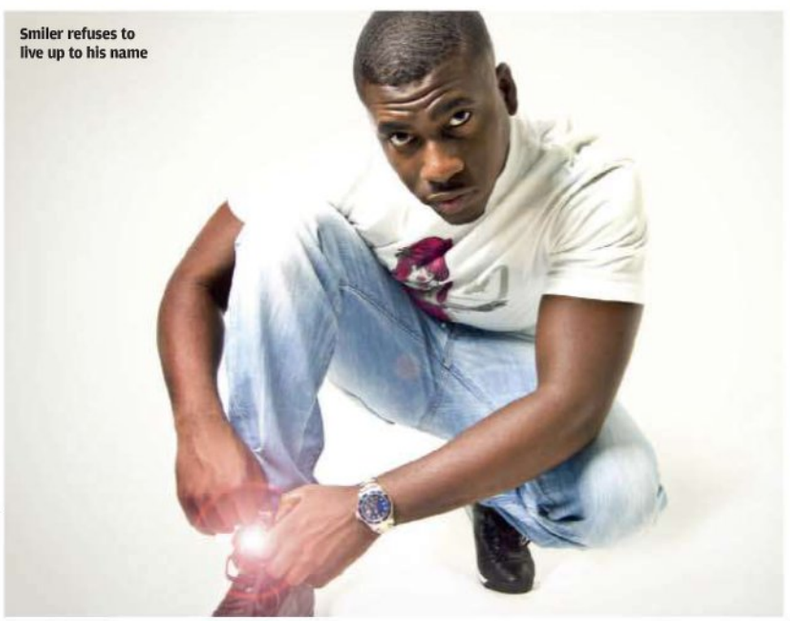
KOF Academy, Manchester, May 29

TEAM GHOST The Harley, Sheffield, June 1

SBTRKT Magnet, Liverpool, June 2

THE SMITH WESTERNS Captain's Rest, Glasgow, June 2





Smiler refuses to live up to his name

RICHARD JOHNSON, BEN ROWLAND



Active Child: plucking brilliant

ACTIVE CHILD/COLD CAVE/PORCELAIN RAFT

@ RADAR LIVE, UPSTAIRS AT THE GARAGE, LONDON TUESDAY, MAY 11

CAUGHT LIVE

An uncharateristically cold May evening and the vocabulary of glo-fi – those shimmering, dusky warm synths – mock us as we stand in the nippy confines of The Garage's loft. London's dark-gazer Porcelain Raft is wafting fuzzed-out grooves throughout the venue. Alone onstage he slams and prods his armoury of pedals as loops build pyramids of discord on 'Gone Blind'. It's the sound of a sweet dream heading towards an unhappy ending.

Which is where Cold Cave come in. A black-clad Wesley Eisold leads the charge as thick, industrial throbs threaten to split the throng's souls. You can just make out the sound of 'Life Magazine' and 'The Laurels Of Erotomania' forging their way out of the cleansing wall of drone. If you weren't wallowing in your own malcontent before, you are now.

After the purge comes the stillness. Active Child – Los Angeles' Pat Grossi – knows this better than most. "*I came home to an empty house*", he sings mournfully in fragile falsetto on 'She Was A Vision'. Grossi sits aside his harp and effervescent, saturated synths peel into a pang of strings, recalling OMD at their most majestic. "Why's it so damn cold?" he asks of London between songs, but the chills complement the band perfectly. When he takes on New Order's 'Ceremony' it's as if the crypt statues on Joy Division's 'Closer' album cover have wrenched free and are circling above. Caught somewhere between the celestial and the earthly, Active Child is spellbinding. ***Louise Brailey***

BREAKTHROUGH BAND OF THE WEEK

This week's best NME Breakthrough artist picked by New Music Editor Jaimie Hodgson



VISIONS OF TREES



WE SAY: Surly and shadowy lo-fi electonics
BAND MEMBERS: Joni Juden (percussion and synth), Sara Atalar (voice, percussion and synth)
LOCATION: London
FORMED: September 2009
THREE KEY INFLUENCES: Wu-Tang Clan, The Knife and Destiny's Child
EXPLAIN YOURSELVES: Boy meets Girl. Boy and Girl play dice with bears in a forest
RELEASES: 'Sometimes It Kills' EP
LISTEN: Their remix of Everything Everything's 'Schooling' on ***music.nme.com/visions_of_trees***

NME Breakthrough Supported By BlackBerry is the new online community from *NME*. We're offering a constant slew of opportunities for our favourite artists on Breakthrough, including an opening slot at Lovebox festival, inclusion on a compilation album and, this week, the chance to win a £500 festival survival fund for two fans. For more details log onto: *NME.COM/breakthrough* now.

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STORNOWAY

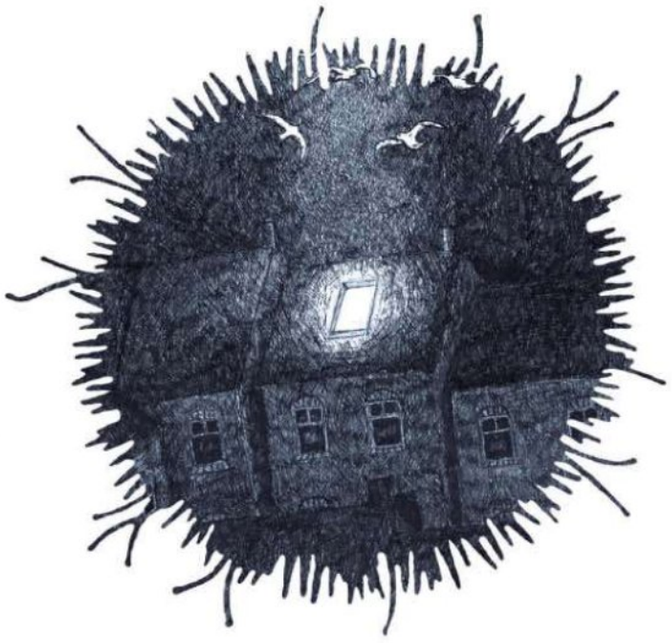
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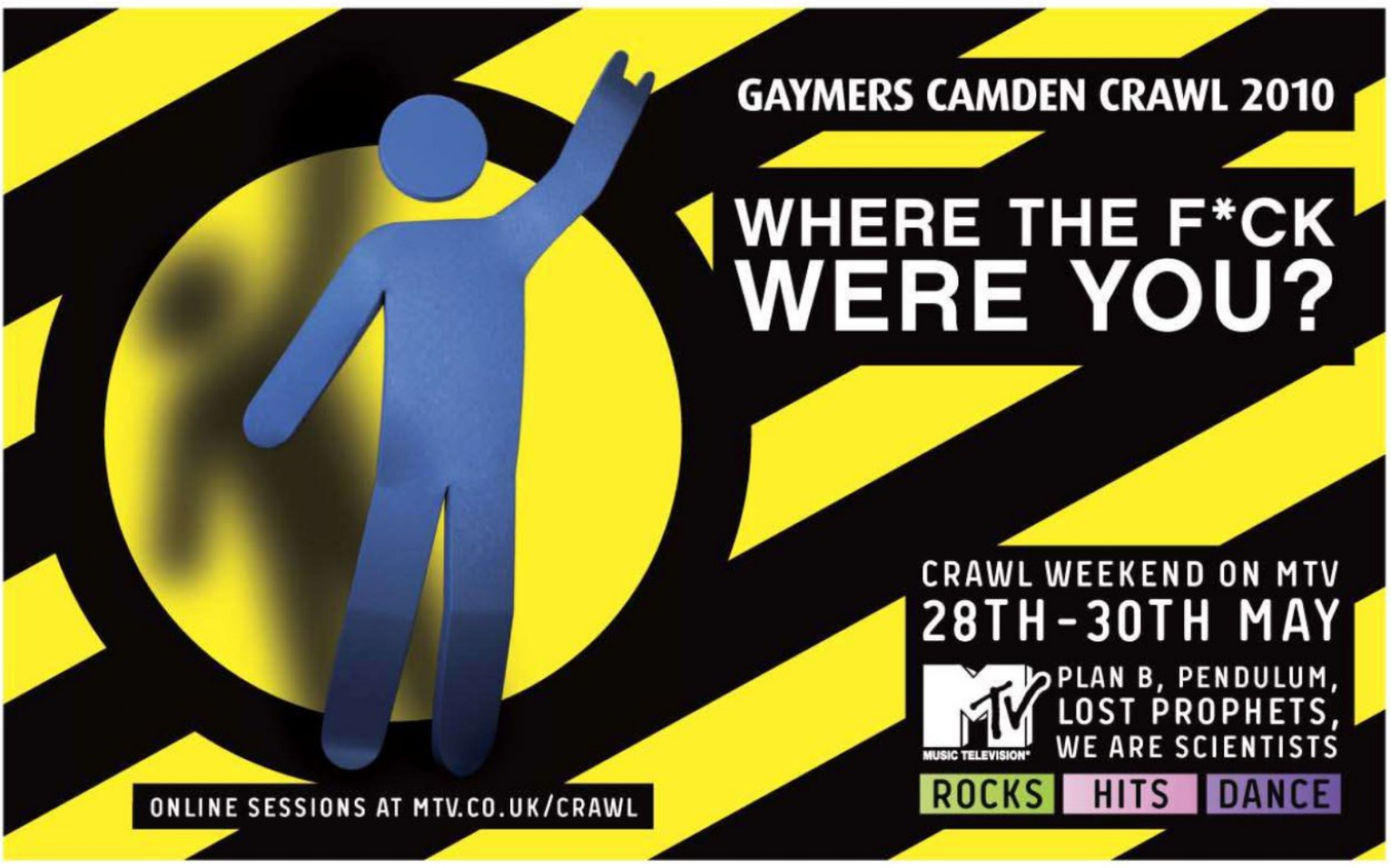
"Stornoway tug at every emotional fibre in the body" **NME**

"unique yet familiar, stornoway belong to a classic songwriting tradition" **Mojo**

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THE REBIRTH OF



US INDIE ROCK

Way back in the 1970s, music was men with beards and flares playing long guitar solos while grimacing. Then punk happened, which meant men with no beards and drainpipes playing short guitar solos and grimacing. In America punk begat hardcore – faster, more confrontational, more suburban – and out of that came indie rock, which is what happened when hardcore grew up, went to college, got dumped and learned how to play more than just three chords.

Despite frequent brushes with the mainstream, American indie rock soon developed to be a completely self-sufficient scene, one which bred its own labels, promoters, radio stations and a whole generation of underground superstars still thriving today – reformed '90s indie vets Pavement are one of 2010's biggest draws, while the fact that a generation of kids born in the '90s are called Kurt or Thurston is continuing proof that American indie rock never goes out of fashion. Now those Kurts and Thurstons are old enough to be making their own music, meaning that a whole new wave of great bands are emerging from the US indie rock underground.

Indie rock is a scene that's always thrived on word of mouth – in the '80s that meant college radio, hand-stapled fanzines and tape swapping. Now, of course, technology means that it's easier than ever for an amazing new band from a tiny town in the middle of America to get their self-recorded songs or homemade videos out into the world. But MP3 blogs, filesharing and social networking sites aren't the sole reason for the enthralling resurgence in American underground rock activity. Back in the 1950s, pioneering American indie labels such as Sun and Chess were forced to release their own records because no-one else would. Now, almost 60 years later, things have come full circle: as the major labels prove unable to promote bands without recourse to either huge marketing budgets or the support of crappy TV talent shows, more and more acts are having to learn to DIY or die. That's not to say all the bands on the following pages are signed to indie labels; our cover stars The Drums aren't, but their spirit and tastes and ambitions defy the conventions of their major-label paymasters. Besides, what's indie and what's not is a complicated issue in 2010, as you'll hear them argue on page 26. Nevertheless, US indie rock remains a scene concerned with control and with self-empowerment.

Because, unlike in the UK where 'indie' refers to a fairly specific sound and look, American indie is a whole mindset. The sheer size of the country means that just to tour properly you have to be pretty serious about your level of dedication to your music. Just ask tattooed punk veteran Henry Rollins, whose hilarious 1980s gig diary *Get In The Van* documents a life spent criss-crossing the States in a van with no floor and being punched in the face by redneck punks every night in a supreme display of dedication to his art. The size of the country also means that you have to be pretty well-drilled to even begin to make an impact – so rather than just being signed after playing a handful of shows, as can happen in Britain, American bands have racked up thousands of road miles before they've even released a record.

The sheer size and scope of the American underground also breeds a thrilling amount of stylistic variety. There's the *Pitchfork* aesthetic, of course – young, scruffy, white, invariably stoned – but the new American wave has space for the Uranian pop of Hunx And His Punx alongside the literate manrock of Titus Andronicus. It's also a place where all-female acts like Warpaint and Vivian Girls aren't treated like a freakish novelty, and where uptight hipsters such as Crocodiles can happily share a stage with Nobunny, essentially a man in a furry rabbit mask shouting. From slack-rock, saucer-eyed nu-psych and country-tinged sadcore to electronica, bedroom-based outsider music and shouty garage, the sheer levels of energy, enthusiasm and craft are astounding.

THE NEW WAVE OF US ACTS ARE MAKING THE MUSIC THEY WANT IN THE WAY THEY WANT

Over the next 10 pages, we genuflect in front of some of American indie's elder statesmen to get their perspective on things, then broach the tip of the iceberg of great new US indie acts. Some of these acts are completely new, some have already released countless records on different bedroom labels. All are young, creative, united in their mistrust of The Man and excellent.

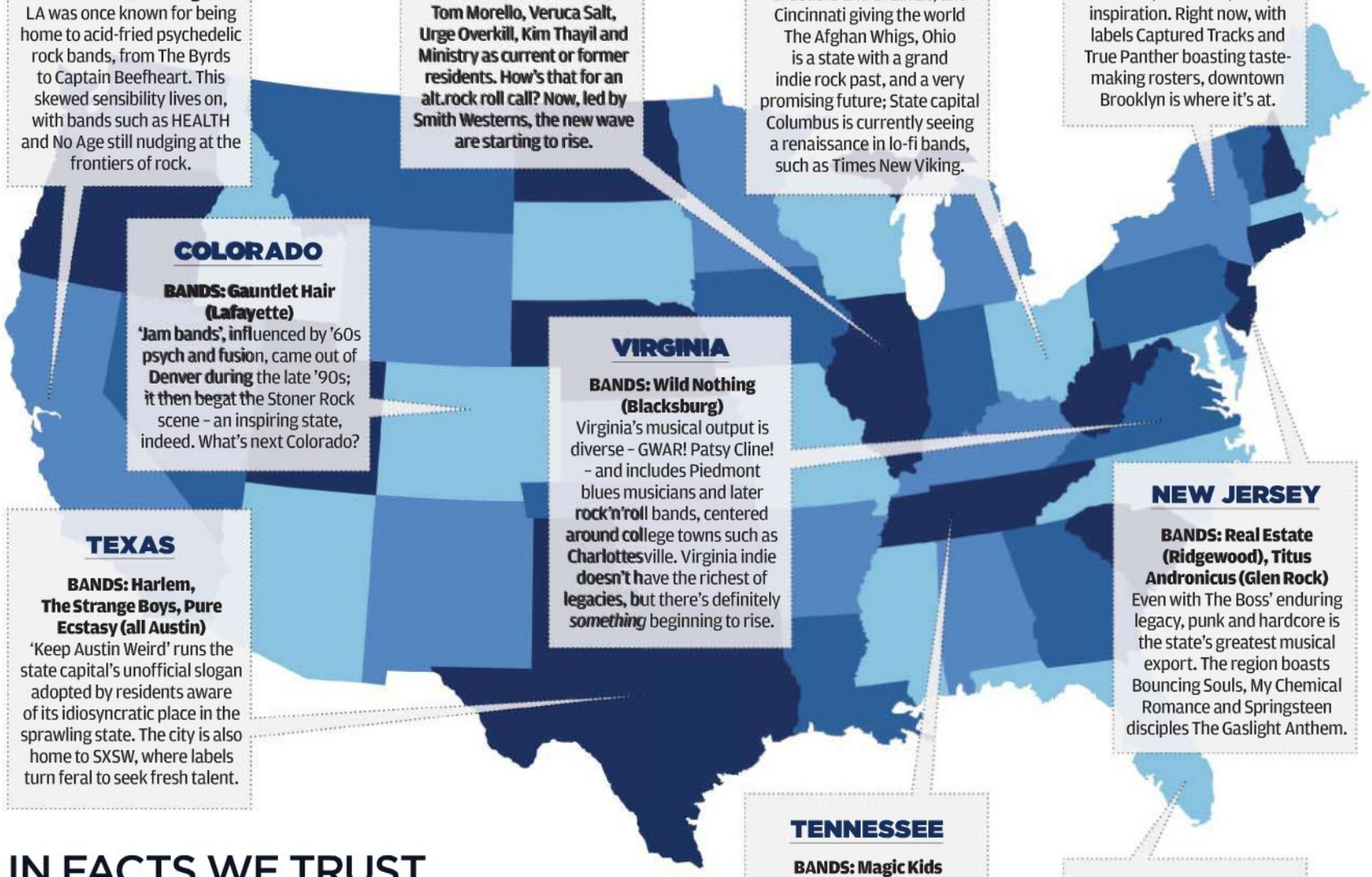
To paraphrase Lou Barlow in 1991: "*gimmie new indie rock!*"

REBIRTH OF US INDIE SECTION WORDS: TOM PINNOCK, JAMES MCMAHON, KEV KHARAS, JAIMIE HODGSON, LISA WRIGHT, GAVIN HAYNES, MATT WILKINSON, JACK SHANKLY, VALERIE SEIBERT, MARK BEAUMONT

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THE STATE(S) OF US INDIE ROCK

Don't know your Columbus from your Charlottesville? Then here's our guide to the American states spawning the new breed of independent fuzz



CALIFORNIA

BANDS: Ganglians (Sacramento), Avi Buffalo (Long Beach), Warpaint, Hunx And His Punx (Los Angeles), Crocodiles, Dum Dum Girls (San Diego)
LA was once known for being home to acid-fried psychedelic rock bands, from The Byrds to Captain Beefheart. This skewed sensibility lives on, with bands such as HEALTH and No Age still nudging at the frontiers of rock.

ILLINOIS

BANDS: Smith Westerns (Chicago)
Chicago, the birthplace of industrial rock, boasts Smashing Pumpkins, Jim O'Rourke, Eddie Vedder, Tom Morello, Veruca Salt, Urge Overkill, Kim Thayil and Ministry as current or former residents. How's that for an alt.rock roll call? Now, led by Smith Westerns, the new wave are starting to rise.

OHIO

BANDS: Herzog (Cleveland)
With the Dayton scene of the late '80s and early '90s producing bands such as Guided By Voices, The Breeders and Brainiac, and Cincinnati giving the world The Afghan Whigs, Ohio is a state with a grand indie rock past, and a very promising future; State capital Columbus is currently seeing a renaissance in lo-fi bands, such as Times New Viking.

NEW YORK

BANDS: Freelance Whales (Queens), The National (Brooklyn)
The indie world has long looked to NYC, the home of Television, Ramones, et al, for inspiration. Right now, with labels Captured Tracks and True Panther boasting taste-making rosters, downtown Brooklyn is where it's at.

COLORADO

BANDS: Gauntlet Hair (Lafayette)
'Jam bands', influenced by '60s psych and fusion, came out of Denver during the late '90s; it then begat the Stoner Rock scene – an inspiring state, indeed. What's next Colorado?

VIRGINIA

BANDS: Wild Nothing (Blacksburg)
Virginia's musical output is diverse – GWAR! Patsy Cline! – and includes Piedmont blues musicians and later rock'n'roll bands, centered around college towns such as Charlottesville. Virginia indie doesn't have the richest of legacies, but there's definitely *something* beginning to rise.

TEXAS

BANDS: Harlem, The Strange Boys, Pure Ecstasy (all Austin)
'Keep Austin Weird' runs the state capital's unofficial slogan adopted by residents aware of its idiosyncratic place in the sprawling state. The city is also home to SXSW, where labels turn feral to seek fresh talent.

NEW JERSEY

BANDS: Real Estate (Ridgewood), Titus Andronicus (Glen Rock)
Even with The Boss' enduring legacy, punk and hardcore is the state's greatest musical export. The region boasts Bouncing Souls, My Chemical Romance and Springsteen disciples The Gaslight Anthem.

TENNESSEE

BANDS: Magic Kids (Memphis)
Given it's the seat of country music, it's hardly shocking that Nashville maintains a nice line in AOR radio fodder for dudes in trucks. Saving us from the rhinestone stereotypes is Jack White, who continues to plunder the scuzzier side of blues with his Third Man record label and record shop.

FLORIDA

BANDS: Surfer Blood, The Drums (both Palm Beach)
Like New Jersey, another state with a proud punk rock legacy, with alumni including the likes of Against Me! and Hot Water Music. But it's not all about the mosh: Iron & Wine operated out of the state for a time.

IN FACTS WE TRUST

What we've learnt making this issue...

- West Coast scenes appear to be the most dominant right now; California features the largest quota of new bands and, from the thrash punk of Sacramento to the garage rock of San Diego, it boasts the most diverse output too
- But don't mess with Texas – The Lone Star State sports the second highest quota of new bands in this issue
- A poor showing for indie-rock heartlands such as Portland (Oregon), Seattle (Washington) and Boston (Massachusetts). And where art thou Detroit (Michigan)? Is anything going on in these places? US readers, let us know!
- The entire Buffalo Tom discography was played in the *NME* office during the making of this issue

WORDS: LOUISE BRAILEY, JAMES MCMAHON

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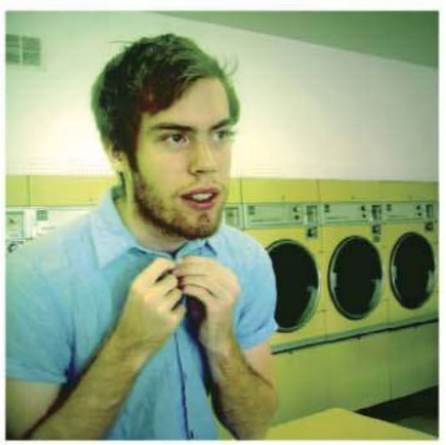


The prog-punk grrrl gang

WARPAINT

FOR FANS OF: Sonic Youth, Mazzy Star, The Breeders
WHO: The four-piece of Emily Kokal, Theresa Wayman, Jenny Lee Lindberg and Stella Mozgawa are a psychedelic dream of unattainable cool and icy pop brilliance.
WHERE: Los Angeles, California
WHAT WE SAY: Warpaint's weaving of post-punk, krautrock, dub and shoegaze has seen them clean up across the Atlantic, becoming the must-love band for the beautiful people of Hollywood. The late Heath Ledger was a fan.
WHAT THEY SAY: "We are four girls making our own sounds in our own worlds. We started out playing four chords for four hours for four days before developing our sound. We are the groovy patron saints of darkness and light" – Emily Kokal
DOWNLOAD: 'Billie Holiday'
WEBSITE: *warpaintwarpaint.com*

"WE ARE THE GROOVY PATRON SAINTS OF DARKNESS AND LIGHT"
EMILY KOKAL



The boy lost in teen dreams

WILD NOTHING

FOR FANS OF: Television, The Pains Of Being Pure At Heart, Sonic Youth
WHO: Jack Tatum offers up the most bewitching guitar drips, lonely cries and synth flutters in new US indie. Like many here, he's a member of the Captured Tracks roster.
WHERE: Blacksburg, Virginia
WHAT WE SAY: Forthcoming debut album 'Gemini' will arrive through Mike Sniper's label, and while it's got Captured's hallmark of quality, it transcends its lo-fi origins. 'Our Composition Book' and 'Summer Holiday' sound like the work of a teen hitting his twenties but staying lost.
WHAT THEY SAY: "I've reached a point in my life where I'm expected to be an adult, but I feel the same as I did at 17. I never want to forget the things I've loved in my life, or how it feels to be young and carefree" – Jack Tatum
DOWNLOAD: Jack's cover of 'Cloudbusting' by Kate Bush
WEBSITE: *myspace.com/wildnothing*

The ga(y)rage rock icon

HUNX & HIS PUNX

FOR FANS OF: Jay Reatard, The Ronettes, The Shangri-Las
WHO: Fronted by ex-Gravy Train!!!! singer and keyboardist Seth Bogart (aka Hunx), the rest of his band of 'Punx' comprise Ian Baldridge, Erin Emslie, David Scharf and cult Californian punk oddball Nobunny aka Justin Champlin. The latter makes his own music under that moniker, wearing nothing but a grubby bunny costume.
WHERE: San Francisco, California
WHAT WE SAY: Saccharine Shangri-Las pop nous taken down an alley and given a good 'ol seeing to. Bogart and co's sugary scuzz offers bratty, camped-up frivolity with lyrics that'd make your grandma blush – and a frontman that makes Gaga look about as quirky as Keane.
WHAT THEY SAY: "Hunx & His Punx make girl- group style, bubblegum pop filled with wigs, flamboyance, homosexuality and hairy chests. Our aim is to make rock music a lot gayer" – Hunx
DOWLOAD: 'U Don't Like Rock'n'Roll' (featuring such lyrical back-handers as "*You like Morrissey/You like U2/What the fuck is wrong with you?*")
WEBSITE: *myspace.com/hunxsolo*





Thurston Moore
SONIC YOUTH

NME: What new US indie rock bands are you excited about?
Thurston Moore: "There's a ton of them, but I'll admit that some of my excitement is a little bit self-serving because I've been putting some of them out on my Ecstatic Peace! label. There's a band called Awesome Color that I like and who I signed about five years ago – they're a power trio based in Brooklyn but who have roots in Detroit, Michigan. I also just put out the solo record by Jemina Pearl, who used to be the singer in Be Your Own Pet, and she's very talented. I've always been a sucker for good songwriting. I like Dum Dum Girls. Then there's Cold Cave, from Philadelphia – I went to see them last night actually. They're very Joy Division. I like them a lot."

What about new US indie labels...
"There's a label called Social Registry I like, which comes out of Brooklyn, New York, and that put out some records by Gang Gang Dance. That's another band that I like."

"THERE'LL ALWAYS BE SOMETHING SEXY ABOUT BEING ANTI-COMMERCIAL"

Why do you think US indie rock is rising again?
"I think there's something psychologically going on in the US right now, with the record industry becoming more and more debilitated as an economic force and where bands don't have to come out with the pressure of having success on the level of, say, Nirvana. I just don't see how that could ever happen again. Bands can just be themselves again – which was always the most appealing aspect of indie rock for me, that there was this wave of bands who didn't care about having mainstream appeal. There'll always be something sexy about being anti-commercial. I'm finding this new wave of bands very inspiring."

INTERVIEW: JAMES MCMAHON PHOTOS: DAN DENNISON, GUY EPPEL, WIREIMAGE

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THE BEST BRITISH BAND FROM AMERICA

Committed anglophiles The Drums tell ***James McMahon*** *they want their eponymous debut LP to mean as much to the world as classic UK indie has meant to them*

PHOTOGRAPHS ★ TOM OXLEY



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"I do think stardom is genetic," muses The Drums singer Jonathan Pierce over a bowl of soup and a cup of char. "You can't just become a star, you're born one. Look at Iggy Pop. Or look at Bowie, he's a freak. But he was born Bowie, he didn't *become* Bowie."

"I can't stand dudes pretending to be rock stars," continues guitarist Jacob Graham. "Bands spitting beer all over their audience because they think it's what rock stars are supposed to do."

"...and here comes the stagedive!" yawns Jonathan.

You join us at lunchtime with The Drums – NME and band sat in the restaurant of The Kensington Plaza, a plush, quintessentially British hotel in west London. The band is impressed to learn Morrissey is known to frequent the establishment on his increasingly occasional visits to London. But in fairness, they're probably more taken with the soup.

"You have to understand that I'm not saying I don't want music with personality," affirms Jonathan, wagging his spoon. "It's not that at all. I want Bowie and I want Iggy and I want these *fantastic personalities*. But it tires me out watching all of these bands pretending to be something they're not."

"I think most people get it too. I think people have been treated stupid for so long that they're ready to not be treated like idiots any longer," continues Jacob. "I think they're ready to fall for something real again."

"So much modern music right now falls into that camp of big, polished, go-for-it careerist shit," adds drummer Connor Hanwick. "Especially in Britain. But it never used to be that way."

Confusing band, The Drums, a contradiction of sorts; four young men who deplore rock posturing, yet are four of the biggest posers in modern pop; a band who cherish indie ideals like speaking the unheard, yet would quite like to play their music to stadium-sized audiences too; a classic band for modern times; a band very now, but very then; a new, yet very old, breed of rock star.

Yet what they're looking for, we think, as music fans as well as part of the pop landscape, is a rediscovery of an ideal that runs through the spine of all great indie music.

Truth...

"I look through music magazines and see all these new bands who don't really look like new bands," muses Jacob. "They look like bands who were making it 20 years ago, or 10 years ago, ploughing this tired old ideal of what a rock band is, with no sense of who they really are. Where are the bands that are trying to represent where we are now?"

"The Drums formed because we love good songs," says Connor. "We didn't have a career objective. We still don't. I love that old British indie pop sound, I love those bands that made records just for eight of their friends to hear. The best music is always made without objective."

Truth... and a desire to make music special again.

Today The Drums will talk to *NME* about many things (except Adam Kessler, who says nothing, and spends the entire time playing with his food). Ask what's the worst thing anyone has ever said about them and they'll tell us about the rumours going around the internet that they "wear sandals". They'll, as is traditional for NME Drums interviews now, also slag off White Lies fans, who they played in front of at London's Kentish Town Forum at their second UK gig and were met with "not even the sound of tumbleweed". But principally, US indie's newest breakout band will spend two courses and multiple cups of tea putting the indie landscape to rights – which is fitting, given the theme of this special issue of *NME*, and how they differ in their influences from all other bands in its pages – talking about their long-distance love affair with its British form, particularly their beloved variables: C86, twee-pop, anorak-pop and all that.

Currently they're gushing about mid '80s Middlesex indie-pop types The Servants...

"I love that band," coos Jacob, moving on to his main course. "They wrote the most perfect pop songs ever. And The Field Mice, the first time I heard them it was love at first listen."

"For me it's all about Close Lobsters," adds Connor of the Scottish C86 band, who feature on NME's seminal '80s indie scene-compiling cassette.

Much like MGMT spent the first half of this year giving public shout-outs to Television Personalities, The Drums are making a habit of paying lip service to the British indie they feel the world hasn't given its fair dues. They love this music for its "honesty", its "sincerity", the way so many of these late, scarcely remembered bands infused their music with the personality they crave, yet rarely masqueraded as something they weren't. They "get excited" whenever they get the chance to play in Glasgow, a city they "romanticised from afar", reverent of the lineage of indie that runs from Orange Juice to The Pastels to Franz Ferdinand and beyond.

In fact, their current favourite cause concerns raising the profile of The Orchids and the longing, heart-busting run of records the Glaswegians released on twee pop's most prominent label Sarah Records between 1988 and 1994.

"We just played one of their songs on a radio show in New York," exclaims Jonathan, excitedly. "Next thing you know there were 10-year-old girls from the UK calling up and requesting more songs by The Orchids – like they were a new band or something! I remember Jacob saying to me, 'Dude, can you imagine if you were able to turn on the radio one day and it was all just great music?'

"I CAN'T THINK OF ANYTHING WORSE THAN WANTING TO BE INDIE FOR INDIE'S SAKE"
JONATHAN PIERCE

"We're probably just delusional or naïve," says Connor, throwing his fringe out of his eyes. "But that's our hope. Turning people on to this kind of music."

You think Britain has fallen for The Drums? That's nothing compared to how hard they've fallen for Britain, and the indie values that made them who they are today.

On these shores once more in the week ahead of the release of their self-titled debut album, to all intents and purposes The Drums essentially live in Britain now – albeit out of suitcases in a variety of British hotels. They don't have an American record deal, they've only played the places buzzy US bands play in the US ("New York, the West Coast, SXSW"). In fact, the only time they've ventured outside of this liberal indie circuit resulted in a show in Connecticut a year ago that saw the band playing to a room that "consisted entirely of an audience made up of pregnant teenagers". Sure, they may say that they go "where we're wanted". But it's not hard to understand why they came to Britain in the first place. The Drums are essentially a British indie band in all but accent. See, like so many of their indie countrymen – considering Pavement's career-long infatuation with The Fall, a teenage Courtney Love's pilgrimage to Liverpool to stalk Julian Cope, Olympia's K Records and their unspoken cultural exchange with Glaswegian indie-pop in the late '80s – The Drums' look, feel, their aesthetic and sound was forged by music from these shores. Alongside plaid, fuzz pedals, fanzines-then-blogs and a wariness of major labels, anglophilia has long been crucial to the DNA of US indie-rock.

Consider the album; 12 songs in joyous thrall to the new sound of London/Manchester/Glasgow circa 1986. It's a *dashing* record, hit-tastic in the extreme, the best guitar-pop record you'll hear all year bar none. Sure, the likes of 'Let's Go Surfing' and opener 'Best Friend' – its refrain of "*I waited on the hood of your car*" and all – owe *something* to the sun-kissed Americana of a youth spent in Orlando, Florida. But from the sinister Swell Maps-indebted lilt of 'It Will All End In Tears' to the goofy Tallulah Gosh-inspired chorus of 'I'll Never Drop My Sword', it's a record that could have sat snugly on the discography of the great British indies like Postcard, Slampt or Sarah.

So why Island?

"Because we're ambitious," smiles Jonathan. "The big difference between us and a lot of other indie pop bands is we're not afraid of success. I've always felt like The Field Mice should be the biggest band in the world. I don't want to hide them away for myself; I want everyone to hear them! That's the difference between us and them, that's the different mentality."

You think its fear that keeps people in the indie ghetto, then?

"It is fear!" says Jonathan. "It's fear of what people think about you. I can't think of anything more unattractive than wanting to be indie for indie's sake..."

"... and it's pretension too," adds Jacob. "But then, pretensions come out of insecurity. The problem with a lot of indie bands is that they all subscribe to this ancient idea of what's punk or something. But the way I see it, is the whole idea of punk is rejecting what just happened and doing things however the fuck you want to do them. Those bands are subscribing to these unwritten rules that existed so many years ago before the music industry changed. The internet, technology, everything has changed. And they're still living in these ancient times."

"And they're *all* rich kids!" says Jonathan. "And it's easy to be punk when your parents are paying your rent. They're all sitting in their apartments, paid for by their parents, making music on their laptops, that their parents bought them. As Connor said, we started this band with no plan, no goals, just because we wanted to make the band we wished had always existed and wanted to write great songs. We only took it seriously when we got hungry and poor and were sick of stealing food."

"What indie means has changed," says Jacob. "That old idea of not selling-out is nonsense and impractical. You can make your music on your laptop, you can put it on the internet, you can do things your own way. You don't need a label to do it, indie or major. You don't need someone to tell you how you can do it. You can just do it. Anything else is just nostalgia..."

I think we agree. But it's hard to imagine Iggy Pop sitting down and writing songs on GarageBand...

"Yeah, but the new Iggys and the new Bowies will," says Jonathan. "Stars will always find their own way. They'll always rewrite the rules."

NME doesn't know enough about biology to confirm whether The Drums hold the gene of stardom or not. But we do think they're utterly brilliant, and now seems like as good a time as ever to pick up the cheque.

Head to NME.COM/artists/the-drums for videos, interviews, galleries and more

SET DESIGN: MARIAN PATERSON AND TOM OXLEY GROOMING: NATALYA NAIR USING MAC & BUMBLE & BUMBLE

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ALT.AMERICAN ICON

Lou Barlow
SEBADOH

NME: Sebadoh's 1991 'Gimmie Indie Rock' EP sounded like a love letter to the US indie rock scene – was it a straight tribute or more ironic than that?

Lou Barlow: "It was all those things rolled up into one. I partly addressed my own journey into music, starting with The Velvet Underground, then bands like Sonic Youth and The Birthday Party. But it was also a tongue-in-cheek jibe at certain bands who were big at that time – with the guitar solos at the beginning and at the end I was really mocking J Mascis..."

"YOUNGER INDIE BANDS HAVE MUCH WIDER INFLUENCES NOW THAN IN THE '90S"

What does the idea of indie rock mean to you now?

"Well, it doesn't suggest a particular sound to me anymore, there's been so much evolution. In the '90s indie bands were much more narrow-minded. Younger bands have much wider influences now, they're shamelessly influenced by things like disco or '60s garage music, electronic stuff too. They're trying all these things. It's such an exciting period now."

What US indie bands are you into at the moment?

"I love Animal Collective, but as for newer ones, there's a lot of LA bands I'm getting off on, like No Age and Wavves. Best Coast have a great sound and remind me off all the stuff I liked in the mid-'90s."

Do you have any plans for Sebadoh this year?

"Yeah, we're thinking about getting together again, at the end of this year, reissuing a record and doing a tour. I hope we can make a new record, but I don't know. Jason [Loewenstein] and I are so fucking busy."

INTERVIEW: TOM PINNOCK PICTURES: PAMELA LITTKY, WIREIMAGE, GUY EPPEL

Blue-collar indie-punk grafters

TITUS ANDRONICUS



FOR FANS OF: Dinosaur Jr, The Hold Steady, The Replacements
WHO: Singer/guitarist Patrick Stickles, Ian Graetzer (bass), Amy Klein (violin/ guitar), Eric Harm (drums) and David Robbins (guitar).
WHERE: Glen Rock, New Jersey
WHAT WE SAY: An ability to merge anarchic, riotous indie-punk with a bleak lyrical nihilism marks them out as the working man's lo-fi crumpet.
WHAT THEY SAY: "Our ethos is one that values hard work, dedication, getting by with less and rejecting the frivolous trappings of modern life, rewarding vulnerability and honesty, celebrating the individual and respecting their unalienable rights" – Patrick Stickles
DOWNLOAD: Don't download, but buy their entire second album, 'The Monitor' – their concept record about the American civil war out now on XL/Merok
WEBSITE: *myspace.com/titusandronicus*

Scuzzy lo-fi shoegaze

CROCODILES



FOR FANS OF: A Place To Bury Strangers, Suicide, Secret Machines
WHO: Charles Rowell and Brandon Welchez.
WHERE: San Diego, California
WHAT WE SAY: They owe a big debt to UK indie.
WHAT THEY SAY: "You are fucking fraudulent hipster fashion douchebags. You're making everything suck. You're like rats, killing anything decent in culture with your fucking retrograde, ironic outlook on fucking everything. Stop making music. You're killing it. Twats" – their MySpace message to the world
DOWNLOAD: 'I Wanna Kill'
WEBSITE: *killkillkillcrocodiles.blogspot.com*

The garage-rock torch bearers

THE STRANGE BOYS



FOR FANS OF: Tom Petty, 13th Floor Elevators, The Sonics
WHO: Guitarist/vocalist Ryan Sambol, drummer Mike La Franchi, Ryan's bassist brother Philip and guitarist Greg Enlow. Jenna Thornhill-DeWitt now plays sax. Tim Presley completes the picture with "vocals and laughs".
WHERE: Austin, Texas
WHAT WE SAY: Sambol' sounds like a wounded animal. The guitars recall early Stones, jangling somewhere between a strut and a stumble.
WHAT THEY SAY: "Don't compare us to 'Nuggets'. That's all boring stuff with horrible lyrics!" – Ryan Sambol
DOWNLOAD: 'Laugh At Sex, Not Her'
WEBSITE: *myspace.com/thestrangeboys*



Sundrenched teen slackers

AVI BUFFALO

FOR FANS OF: The Shins, Pavement
WHO: Both the band and its frontman go under the guise of Avi Buffalo. The 18-year-old singer, real name Avigdor Zahner-Isenberg, is joined by Sheridan Riley (drums), Rebecca Coleman (piano/ keyboards) and Arin Fazio (bass).
WHERE: Long Beach, California
WHAT WE SAY: Unfathomably gorgeous, lo-fi pop that evokes the gentle haze of lost summer nights.
WHAT THEY SAY: "There's something about youth that I think is really good for making music; the younger you are, the more open you are. I just try to embrace that... that we're young and that we're always learning and that there's just so much that we don't know" – Avigdor
DOWNLOAD: 'What's In It For?'
WEBSITE: *avibuffalomusic.com*

"I THINK THE YOUNGER YOU ARE, THE MORE OPEN YOU ARE"
AVI ZAHNER-ISENBERG

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Stately romantic miserablists

THE NATIONAL

Decades in the making, the Brooklyn-via-Cincinnati five-piece are the epitome of America's hard working alt.rock ethic. Meet the band who did it the slow way...

If there is anything that'll make you appreciate your first taste of chart success, it's the memory of being so low down the celebrity ladder you were regularly getting puked on in your sleep.

"I remember playing at a student union where it was mostly emo and hardcore bands on the same bill as us," says The National guitarist Aaron Dessner, recalling the bad old days. "We often felt physically threatened. Then we slept on a college student's floor and there were people stumbling on us in the middle of the night throwing up and an aggressive dog wandering around."

You might correlate The National's recent rise to mainstream acceptance with the appearance of the Brooklyn band's rousing 'Fake Empire' on Barack Obama's campaign video. Or you might put it down to the current resurgence of new US indie rock directing attention towards these unsung cult veterans. You might even see it as 10 years of hard graft, unrelenting touring and consistent improvement finally paying off. But whatever the reason, The National's fifth album 'High Violet' has landed in the upper reaches of the UK Top 10. Now they can finally look back at their long, vomit-covered years on the sewer circuit and laugh about what was, at the time, truly, truly terrible.

"I remember one time we tried to drive through the night over the Alps and almost got stuck," chuckles singer Matt Berninger. "It was very dangerous, we were hundreds of kilometres from anywhere, the van was running out of gas and it was below freezing. We barely made it to a little town on the other side of the Alps."

"We used to feel that we were a back-alley whisper kind of band," Aaron continues. "We used to play shows where there were more people in the band than in the audience. There was a whole five-year stretch where we did everything ourselves, including driving, until finally two years ago we started to have a bit more help." He laughs. "Now we start complaining if the shower doesn't work in our hotel room."

The National's third album, 2005's sublime 'Alligator', started pricking up the ears of the blognescenti with its seductive amalgam of Death Cab For Cutie, Nick Cave, Tindersticks and Arcade Fire. Now, another six years and two feverishly respected albums later, The National have finally cracked the UK mainstream. But how? Well, a wise sage of this parish once said that the UK thrives on Bowie Moments – those flashes of inspired extravagance that grab pop culture's nut-sack out of nowhere – while America rewards the Springsteen work ethic of rolling one's overalls down to the waist, kissing one's guns and tackling the continent's Buttfuck shitshacks like a shipping crate of sheet metal that's damn well gotta be welded before whistle time. Britain loves being wowed and blinded by the flash-in-the-pan; America allows its rock to become charcoal-mellowed and barrel-matured.

"In America you can take a few albums or several years to develop and keep building in this niche independent rock scene that will nurture and support you," Aaron explains. "With the internet you can be on a really small label and people can still find your music. There's this underground culture that exists, there's loads of small promoters throughout the country, so if you choose to, a band can exist in that realm for a while before you break out."

Bloody-minded resilience doesn't guarantee eventual success though – just ask Tim Henman, Billy Childish or that bloke who eats chocolates on *Britain's Got Talent*. No, it helps that 'High Violet' is fantastic – eschewing The National's trademark arpeggios to take a sensational step into the sonic murk. That, and Matt's lyrics are more comi-horrific than ever: when he's not wallowing in existential anguish on 'Sorrow', 'Terrible Love' and 'Anybody's Ghost' (shocking enough for a happily married dad) he's singing of teenage torture parties on 'Lemonworld' and all-out cannibalism on 'Conversation 16': "*I was afraid I'd eat your brains/ Because I'm evil!*"

"Well I'm a cannibal, first of all..." Matt intones. "No, a lot of that stuff is intended to be funny. It's a grey area between brutal, uncomfortable honesty and ridiculousness. The song 'Sorrow' is someone's love affair with their own melancholy – this record is definitely not happy, but I do find a level of fun when you talk about eating brains and torture parties."

There's a real sense of paranoia to 'Afraid Of Everyone' though...

"That one does touch on something I find sincerely frightening," Matt admits. "The political extremes in America – ideologies are digging deeper into the extremes. When people like Sarah Palin and some of the people at the Fox News corporation are actually believed by folk, that's really scary. It's become a brutal battle between these political cults, and it's scary."

For all the bleakness of 'High Violet', however, it's certainly thrust The National out of the studey puke pile and into the epicentre of the new US indie revolt.

"We've been in the shadows for a long, long time," Matt grins. "It's nice to have a little sunlight." ***Mark Beaumont***

> "WE'VE BEEN IN THE SHADOWS FOR A LONG TIME. IT'S NICE TO HAVE SUNLIGHT"
> **MATT BERINGER**

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Avey Tare
(Dave Portner)
ANIMAL COLLECTIVE

NME: Why is there a resurgence of indie rock in the US right now?
Avey: "I think there's always a desire for that stripped-down Beat Happening, K Records thing, going right back to the garage rock from the '60s. People are always gonna like that stuff. It's appealing music, it's easy to listen to. You can do anything to it – drive, do chores around the house..."

What's your favourite new US indie rock band?
"I like this band Prince Rama from Brooklyn. They're my favourite new band that I've heard. They're not traditional rock, they're kind of old psychedelia, like new age. But they have guitars in the band and they're pretty indie."

"THERE'LL ALWAYS BE A DESIRE FOR THAT BEAT HAPPENING, K RECORDS THING"

Recommend a US indie venue to us...
"There's a place called Glasslands in Brooklyn that I like. It's really DIY, they do it up artistically and they're open to a lot of different shows. I really like hanging out there."

Will you be ditching the samples and just playing guitars on your next record as a result of all this?
"We'll see. To integrate everything would be the ultimate thing to me. I'd definitely like to play our instruments a little bit more than we have been doing. After a while 'Merriweather...' sort of felt like we were being harnessed in by the samples. I'd like to have a little bit more of a freeform, jam-y side to what we're doing."



INTERVIEW: MARK BEAUMONT



Nerd rock's slackjaw saviour
HERZOG

FOR FANS OF: Pavement, Silver Jews, Jim O'Rourke
WHO: The one-man recording project of Nick Tolar, who plays all the instruments on his forthcoming debut LP but collaborates on lyrics with a partner who's just referred to as "the indie rock Bernie Taupin".
WHERE: Cleveland, Ohio
WHAT WE SAY: Herzog's songs are a brilliantly nerdy melding of mischievous noise-rock, slacker scruffiness and hard-handed country ballads that explore life's toughest issues: love, mortality, the artistic integrity of *Paul Blart: Mall Cop*. They fit between the sardonic drawl of Stephen Malkmus and Jim O'Rourke's shambling experiments.
WHAT THEY SAY: "We make records because we love you. Misery and despair are the orders of the world. We're trying to ameliorate these things in our beloved. To love is the most extreme rebellion" – Nick Tolar
DOWNLOAD: 'Slowest Romance'
WEBSITE: www.*myspace.com/herzogsounds*

Snotrag dust-punk heartbreakers
HARLEM

FOR FANS OF: The Black Lips, Richard Hell, Royal Trux
WHO: Childhood friends Michael Coomers and Curtis O'Mara, who squabble over instrumental duties in a fluid line-up.
WHERE: Previously Nashville and LA, now Austin, Texas
WE SAY: Party-starting dust-punk miscreants boasting lusty romance and throwback hit parade appeal. Their snotty and mischief-making brand of deep-fried southern twang'n'roll has produced recent debut album 'Hippies': a bleary ode to nothing but the good times. To illustrate the point, one of their songs is called 'Psychedelic Tits'.
THEY SAY: "I don't like thinking of us as some band trying to make it by moving out to Austin because it's the Live Music Capital Of The World. We're only making enough money to eat" – Curtis O'Mara
DOWNLOAD: 'Be Your Baby'
WEBSITE: *myspace.com/harlemduh*



The garden state sundown soundtrack
REAL ESTATE

FOR FANS OF: Yo La Tengo, Eric's Trip, The Replacements
WHO: Brainchild of frontman Martin Courtney and hometown mates Etienne Pierre Duguay (drums), Alex Bleeker (bass) and Matthew Mondanile (guitar and keys).
WHERE: Ridgewood, New Jersey
WHAT WE SAY: Their debut album sounds like a delinquent summer night crystallised into breezy, swooning guitar arpeggios, lazy vocals, sludgey bass and rundown drums.
WHAT THEY SAY: "The only difference between us and your own hometown garage band is we never quit" – Martin Courtney
DOWNLOAD: 'Fake Blues'
WEBSITE: *myspace.com/realestate*



Not-California dreamers
MAGIC KIDS

FOR FANS OF: The Flaming Lips, Big Star, The Beach Boys
WHO: Six pop dreamers led by multi-instrumentalist composer Will and swoony crooner Bennett Foster.
WHERE: Memphis, Tennessee
WHAT WE SAY: Magic Kids deck their ditties out in ornate, joy-pop sunshine until they come out sounding like the vivid daydreams of Brian Wilson's inner child. Will Bennett is an indie-pop superstar in the making.
WHAT THEY SAY: "Magic Kids! Memphis! Magic Kids! Memphis! We make pop music for healing purposes! We have a slumber party after every show!" – thanks for that, Bennett Foster
DOWNLOAD: 'Hey Boy'
WEBSITE: *myspace.com/themagickids*





Nuclear pop to go deaf to
GAUNTLET HAIR

FOR FANS OF: Pussy Galore, Big Black, Nirvana
WHO: Childhood best friends Andy R and Craig Nice who together make amazing avant-aggro punk music.
WHERE: Lafayette, Colorado
WHAT WE SAY: Gauntlet Hair's songs are damaged, towering anthems that match poppy echoes with buzzsaw blasts of gnarly reverb. Snapped up by Forest Family – the searingly hot new imprint established by blogland kingpin Gorilla Vs Bear – debut single 'I Was Thinking' is a fire-spewing audio monster.
WHAT THEY SAY: "Our music is like a constant battle to find a nostalgia that we can't put our finger on. Which makes it all seem like a shot in the dark, but maybe that's our sound, a longing for something we haven't been able to touch" – Andy R
DOWNLOAD: 'I Was Thinking'
WEBSITE: *myspace.com/gauntlethair*

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Blissed-out buzz poppers

DUM DUM GIRLS

These LA ladies may owe a debt to the Ramones and Shangri-Las, but they're not just another garage-rock pastiche

If you want to talk about this new wave of US indie as a scene, then you've got to talk about Dee Dee Penny (real name Kristin Gundred). Most musicians who have their dot joined with other dots into the constellations called a scene tend to strongly resist the whole process. Dee Dee, however, is cut from the cloth of the new politics. She's quite prepared to own up to being at the centre of an extraordinary nexus of contacts. Married to him out of Crocodiles (Brandon Welchez). Former bandmates with the drummer of Crystal Stilts. Good friends with Male Bonding, Vivian Girls, Best Coast, Happy Birthday, Wavves... "It's a weird little odyssey," she says of the way that all her pals' going-nowhere acts have suddenly blossomed in the last 18 months. "What's happened is that it's suddenly switched coasts. Last year it was more about Brooklyn, this year the balance has shifted back towards the West Coast. But it's great to see all your friends enjoying a bit of success."

"SUCCESS HAS SWITCHED COASTS. LAST YEAR IT WAS ABOUT BROOKLYN, THIS YEAR IT'S BACK TO LA"
DEE DEE PENNY

No-one who's been sucked in by Dum Dum Girls' richly melodic debut 'I Will Be' could have failed to note that here is someone whose musical roots are in the pre-modern period. Someone who believes that pop music didn't peak, as is conventionally held, in 1967, but three years earlier in 1964: the year of 'My Boy Lollipop', Martha And The Vandellas and Manfred Mann's 'Do Wah Diddy Diddy'. The last point in human history when you didn't need to be clever or attitudinal to be cool, you just needed bags of tunes.

'I Will Be' will inevitably be compared to the Ramones. It sounds like someone ripping off the same bunch of influences the Ramones were attempting to rip off. "I only heard them much later in life," Dee Dee agrees. "It all fell into place after that – they told me what I needed to be doing. I could hear the girl-group melodies underneath, but it was only later, when I looked into the history – how they'd worked with Phil Spector and all that stuff – that I realised how conscious that element had been."

The simplicity and pure-pop tone of the Ramones were just the final bit of the jigsaw. A "choir-nerd" and '60s obsessive, Dee Dee always had the melodies spinning round her head. She'd just never had the confidence to put them down. Ramones illustrated that you only needed four and a half chords to make it happen. After 12 years of "trying", Dee Dee was 24 by the time she began to play guitar. "I was always a perfectionist, so I'd get pissed off by my own inability to play, then get dispirited." Eventually her home recording project came to Sub Pop's attention through MySpace. They immediately signed her up for a whole album, and she in turn recruited some of her gal pals into a proper four-piece band. Their first gig together was the CMJ industry showcase one from whence they instantly 'broke', at the end of 2009.

In fact, success for Dum Dum Girls has so far been almost comically self-generating. But that doesn't mean they're not appreciative of it. "I'm 27," says their leader, "and I'm the youngest in our band. We're all aware that this could be our last shot at this. We're not getting any younger, so we might as well enjoy it now."

The profoundly unplanned odyssey of Dee Dee and pals sums up all that slack-being-back can offer. They're half-assed heroes, making it up as they go along for the sheer fun of doing so, without even one sloe-eye trained on the future. They're Talulah Gosh in lacy black leather. They're an angry Shangri-Las teleported to an era where they can safely write about their weed obsessions. They're a dark little nest of buzzing guitars overtopped with one winsome, slightly klutzy girl's offhand daydreams. They're lo-fi lovability on a plate for you. Dig in. ***Gavin Haynes***

PHOTOS: TOM OXLEY, GUY EPPEL, MATHIEU ZAZZO, MATT SALACUSE

S·U·B P·O·P

ALT.AMERICAN ICON

In the late '80s, Seattle's Sub Pop label brought the world grunge. After that it gave a home to the likes of The Shins, Band Of Horses and The Rapture. With releases by Dum Dum Girls, Happy Birthday and Avi Buffalo recently offered, it's as crucial to US indie rock as it ever has been. Tony K has worked in A&R at the label for over 10 years...



NME: Tony, there's a whole load of great bands on Sub Pop right now. Are you as excited as we are?
Tony K: "We've got a pack of new bands that I'm totally fucking in love with. Avi Buffalo and Jail are probably closest to my heart, but Happy Birthday, Dum Dum Girls and Male Bonding are all mind-bogglingly great."

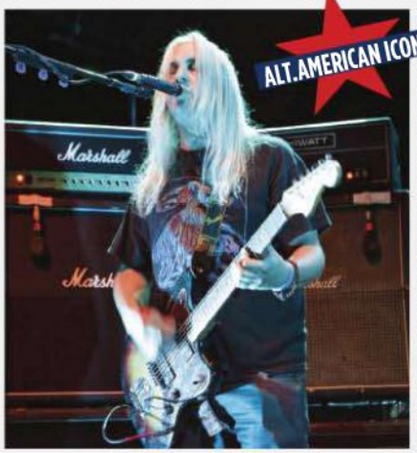
When Sub Pop is looking to sign a band, what is it that excites you?
"Everyone at the label has a desire to work with people whose intention is honest, no matter what the genre. We look for bands who are doing something interesting – and who aren't assholes. I'm a fan of some assholes. I don't want to work with them."

Sub Pop has a big legacy. Does the label ever feel constricted by the global fame of Nirvana?
"We are pretty aware of our history. It's hard to avoid it. Not that I'd try to, I love a lot of those records and I can't ignore the fact that we all have jobs thanks to (co-founders) Jonathan [Poneman] and Bruce [Pavitt]. And I work with Mark Arm [Mudhoney] every day, who runs our warehouse. I don't think I've ever felt stifled by our legacy though. Intimidated maybe!"

Since 1995, Warner Bros have owned a 49 per cent stake in Sub Pop. Do you wish the label was still 100 per cent independent?
"When I started a decade ago, Sub Pop wasn't in the best financial shape – I'm still in awe that people here managed to turn things around. Rest assured our office culture is anything but corporate – every Friday it's No Pants Day at work."

INTERVIEW: JAMES MCMAHON

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J Mascis
DINOSAUR JR

NME: Why does the US produce so many good indie-rock bands?
J Mascis: "I think a lot of American bands seem a lot more willing to play in adverse conditions, English bands seem to need monitors and things like that before they're ready to play. US bands have to make do without comforts like that because the venues aren't so good, and because of the size of the country, they often play in weird, out-of-the-way places. That makes them good."

"AMERICAN BANDS ARE MORE WILLING TO PLAY IN ADVERSE CONDITIONS THAN BRITISH BANDS"

Who are your new US indie-rock favourites?
"I'm a big fan of Happy Birthday, for sure. I played with Kyle Thomas in my other band, Witch. I also like Wooden Shjips, MV&EE, Magik Markers, stuff like that."

What's the indie label scene like in the US right now?
"As well as labels like Ecstatic Peace!, the big ones are still going strong – Matador, Sub Pop, Jagjaguwar, Merge, they all seem to be doing well. They're releasing a lot of clever and obscure stuff too – like MV&EE has a cassette box, which has, like, 12 cassettes in it, all in a run of 75. That's a neat way of releasing music."

What are your favourite US indie venues?
"Near where I live in Western Massachusetts there's this place called The Montague Bookmill, which is like this bookstore, café, restaurant place – it used to be a mill and Thurston and Kim from Sonic Youth live nearby. It's right on this river in the woods, and their slogan is 'Books you don't need in a place you can't find', which is pretty true of The Montague Bookmill, I think."

INTERVIEW: TOM PINNOCK



Glockenspiel-loving futuristic folkies
FREELANCE WHALES

FOR FANS OF: Smashing Pumpkins, Death Cab For Cutie, Decemberists
WHO: A brooding troupe of misfit multi-instrumentalists who write bona-fide anthems on the weirdest instruments possible. Made up of Judah Dadone (drums, bass, guitar), Doris Cellar (glockenspiel, microKORG), Kevin Read (banjo, cello, harmonium), Jacob Hyman (er, 'jp-8000', 'waterphone'), Chuck Criss (blimey: 'bing carbon telephones').
WHERE: Queens, New York
WHAT WE SAY: Forward-thinking yet admirably archaic, Freelance Whales are still totally singalong with a penchant for blissful melody underpinning everything they do.
WHAT THEY SAY: "We congregated around the process of collaging different textures, and challenging ourselves by playing unfamiliar instruments. This spirit has taken us across our country a few times now, and soon enough it should bring us back to the UK" – Judah Dadone
DOWNLOAD: 'Starring'
WEBSITE: *Freelancewhales.com*

The sound of surburban apocalypse
GANGLIANS

FOR FANS OF: Beach Boys, Girls, Pavement
WHO: A band fronted by Portland, Oregon-born vocalist Ryan Grubbs, who, two years ago made his solo show backing band (Kyle Hoover, Alex Sowles and Adrian Comenzind) into an official group, and are now creating a blogosphere buzz.
WHERE: Sacramento, California
WHAT WE SAY: Veering between sweetened Grizzly Bear harmonies and grunge-tinged scruff-pop, Ganglians make us want to pack our bags, move to California and live on a beach surviving purely on cigarettes and utter contentment.
WHAT THEY SAY: "The goal of Ganglians is to soundtrack the pleasant dreams and necessary nightmares that propel us towards our final destination. If it's not working then we recommend just taking hallucinogens, sitting in silence and listening to that little voice hidden inside your head" – Ryan Grubbs
DOWNLOAD: '100 Years'
WEBSITE: *MySpace.com/ganglian*





The reincarnated comedown kids
PURE ECSTASY

FOR FANS OF: Animal Collective, Yeasayer, Slint
WHO: Sunday-sombre songs made by 27-year-old Nate Grace (vocals, guitar), Jesse Jenkins (backing vocals, bass) and Austin Youngblood (drums).
WHERE: Austin, Texas
WHAT WE SAY: Pure Ecstasy sound like they've endured so many comedowns they've actually learned how to enjoy them. Their guitars ripple as solemnly as nausea across the surface of your brain, while the drums barely even bother to organise themselves into rhythm. In the empty spaces in-between, Nate sings like a drowning man. Not that such a fate would worry him; apparently he believes he's been reincarnated before – the first time he was a sailor, the second he dug graves.
WHAT THEY SAY: "We make music during the waning days of mankind for ghosts and soon-to-be ghosts" – Nate Grace
DOWNLOAD: 'Voices'
WEBSITE: *MySpace.com/gracenate*

Sun-drenched slacker genius
SURFER BLOOD

FOR FANS OF: Pixies, Weezer, Yo La Tengo
WHO: CMJ 2010 buzz band and The Drums' bezzie mates, Surfer Blood are guitarist/singer JP Pitts (aka "the mastermind"), guitarist Thomas Fekete, bassist Brian Black and drummer TJ Schwarz.
WHERE: Palm Beach, Florida
WHAT WE SAY: Surfer Blood channel skewed, ambient moodiness (think The xx if they wore tie-dye and Ray-Bans) with Pixies-esque gear shifts, while frontman JP embodies the scruffed-up non-swagger of a young Rivers Cuomo. Oh, and the entire band actually hate surfing.
WHAT THEY SAY: "We are a pop band from Florida. Our music can make you feel good, like when you get a postcard from your best friend. But our music can also make you think, like the way you think about dying during a turbulent flight. And it can be dark, like when you have to put your dog to sleep" – JP Pitts
DOWNLOAD: 'Harmonix'
WEBSITE: *MySpace.com/surferblood*



PHOTOS: PIETER M VAN HATTEM, RETNA, BEN AQUA

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Scuzz rockers with big ideas

SMITH WESTERNS

Chicago's rough-and-ready gift to a world lacking in glitz, glitter and glam

Being at the eye of the A&R tornado wasn't quite as *Pulp Fiction*-an-experience as Smith Westerns' singer Cullen Omori had hoped it might be. "I thought I'd go to SXSW and I'd come back with a suitcase full of gold," he says. "I thought I'd be playing a show and get off the stage and somebody would be like, 'Here, sign this' and I'd sign it and get the case of gold. But nothing happened like that."

No, early in 2010, when America's major label piranha pack realised that the lo-fi, DIY glam-fuzz brilliance of Chicago's Smith Westerns sounded rather stupendously like The Future, they tried on none of the old seduction techniques like limo rides and big cheques. Instead, Cullen felt more like the schoolgirl heroine of *An Education*, strung along by a series of manipulative and untrustworthy suitors.

"We started getting a lot of label interest right before SXSW," he recalls. "The phone was ringing *all the time*. We were going to LA a lot to play shows and I thought I'd be really nervous but I wasn't. It's exciting being 18 and having all these people coming after you and coming to your shows. A&R stuff is kinda bullshit. You find out all these labels are interested – but nothing happens or everyone's dicking you around. I just got sick of being fucked around."

There was no better argument for Smith Westerns to continue doing things 'the indie way'.

Yet the band garnered the feverish attention on the back of a self-titled debut album they recorded in their guitarist Max Kakacek's basement for "zero dollars" and released last June via the tiny Chicago label Hozac; to date they've pressed only 2,500 copies. It's full of heavily distorted pop pearls such as 'Be My Girl' (The Velvet Underground covering 'Starman' in a mine shaft), 'Give Me Some Time' (the Jesus And Mary Chain doing a Ramones tribute) and 'The Boys R Fine' (what Stornoway would sound like if they were made from rusted old bits of tram and kazoo).

So were they suspicious when pre-SXSW word-of-mouth made them the hottest band on the planet and the majors came to cash in on their über-indie world?

"Coming from the indie culture," Cullen nods, "any time a major label contacted us a lot of people – our friends, other bands - would tell us 'don't do it'. At the same time, whenever anybody approaches you, especially with the record put out as cheaply as it was, it's super-exciting. But also the expectations of being on a major label are completely different. You can sell 10,000 records and an indie label is, like, 'OK, good', but if you sell 10,000 on a major label you're fucked. A big label'll give you money but if they don't care about you they can just throw you away if your record flops. We're too good to be thrown away."

> "WE'RE TOO GOOD TO BE THROWN AWAY BY A RECORD LABEL"
> **CULLEN OMORI**

No chance of that. Smith Westerns' scintillating fuzz-pop feels as fresh and ambitious as the emergence of an MBV or Pixies: where most DIY bands tout themselves as martyrs to their limitations, Smith Westerns make their lo-fi sound enormous.

"The way it ended up sounding so scratchy and noisy was because with the equipment we have, if you try to record it hi-fi it's going to sound like ass, like total shit, really wimpy, really sparse. So we made it, like, everything-in-the-red recording style, everything really blown out – we made the noise work for us."

And boy does it work. Every track creates a new genre: bubblegum screegaze, glittertrash, folkskronkica... But according to Cullen, it's all an old school trip. "It's very much a back-to-basics thing, re-channelling glam rock and classic rock," he explains. "Glam rock had that space and glitter gimmick attached to it which made it hard to bring back without being cheesy. So we're trying to put a new spin on it. We're trying to take really big rock'n'roll clichés and turn them around so they're not clichés. I'm trying to be indie but I'm also trying to make music that's universally poppy and catchy."

Smith Westerns: growling for gold. ***Mark Beaumont***

FUZZ-POP IN THE UK

There's an indie-rock revolution going on in Britain too, y'know...

The UK and the US have been playing transatlantic musical tennis for decades now – when they gave us the blues, Elvis and rock'n'roll, we batted back The Beatles, the Stones and The Who; they aced us with New York punk and grunge, we scored with post-punk and shoegaze. Now, as MGMT pillage our underground, groups such as Male Bonding, Lovvers and Yuck have co-opted the slacker scuzz-pop of Pavement and LA's Smell scene for their own fuzzy ends, while Egyptian Hip-Hop, Is Tropical and their ilk filch from Animal Collective's hallucinogenic Afro-electro. Elsewhere, Veronica Falls have taken C86 back off TPOBPAH, and – hell – even Kate Nash is going all riot grrrl on us.

There must be some reason why our bands are cupping their ears across the Atlantic right now. "A few trends are over, here in England," reckons Jonny Rogoff from Yuck, "like The Libertines or synth-pop. I just think it's a time when artists rediscover the last kind of music that worked for everybody."

Courtesy of ATP, there's also been


Veronica Falls - Twee-mendous

a stream of legendary US talent, from Pixies to Pavement, playing to UK fans recently. Meanwhile, thanks to Spotify and MySpace, it's easier to check out the latest American bands than it was in the ages of transatlantic tape-trading. There'll always be a divide, though, an otherness, that makes US music special to us islanders.

"I've always been more attracted to US bands, maybe it's more romantic – living in the UK it seems a bit more distant," says John Arthur Webb from Male Bonding, who've gone one step further in their US worship by signing to Seattle's Sub Pop. Maybe this is a precursor to the next Brit invasion of the States. Maybe we can better their indie-rock sound. Could the new Nirvana be from York? Your move, UK.

Get more on the US indie explosion on *NME.COM* with exclusive video interviews, playlists, blogs and galleries. Plus the *Daily Download* blog has an LA special with free tracks from the city's finest. Tune into *NME TV* for the special UK vs US season, featuring the likes of Jack White and The Drums

ADDITIONAL WORDS: TOM PINNOCK PHOTOS: SANDY KIM, ANDY WILLSHER

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REVIEWS

DETROIT SOCIAL CLUB'S MIX, BORN RUFFIANS' OPTIMISM, SLEEPY SUN'S TIMEWARP

Edited by Emily Mackay



RUSKO

OMG! MAD DECENT

Dubstep's controversial wild child creates a full-on party album – just a shame it's so crude and unsophisticated



In life there are few certainties, but here's one: there's always going to be drunk people and they are always going to dance. Sure, you can theorise about the socio-historical implications of Britain's club heritage until your spliff burns out, but the truth is that it's really hard to get drunk and hug your mates to dubstep's ghostly timbres and pensive, whale-belly sub-bass. No-one knows this better than Chris Mercer who, since 'Cockney Thug''s melee of Guy Ritchie dialogue and plastic horns in 2007, has retooled dubstep into a bloody-nosed, tear-out noise; sloshing testosterone into the cavernous spaces until the mid-range bulged, the detail shrivelled, a grotesque mix of buzzsaw synths and masturbatory wobble. Here's another certainty: the purists hate that.

Does Rusko care? Well, is naming your debut album 'OMG!' the action of a man who cares? While the self-appointed keepers of British electronic music steadfastly ignore his existence, he's helping produce MIA's next record. It would appear dubstep's resident joker is having the last laugh. But should we hate him for that? On the strength of 'OMG!' it's becoming increasingly difficult. Rusko has created a record that revels in its vacuousness, a descendent of the trashiness of electro house rather than cousin of anything on Tempa. He knows it's as disposable as last night's drug wrap before we can call him out on it.

To ram the message home he opens his debut with the schlocky 'Woo Boost', its squealing sirens and ribbed, sawing synths capturing that feeling of hacking your own head off with a blunt instrument. It's so relentlessly stupid it defies criticism. But there's more to Rusko than loutish samples and that wobble effect: 'Hold On' is UK garage with the contrast turned up, with Dirty Projectors' Amber Coffman making the leap from thrift-shop cool to Moschino try-hard, her saccharine vocals cooing over saturated pads so damn chic you'd swear you can hear the fizz of cheap champagne. Plundering Britain's dance history even further, 'Kumon Kumon' stands as a pretty accurate pastiche of 2 Bad Mice-style hardcore that shows just how versatile Rusko can be when he drops the reductive hyper-masculine shtick of such past monstrosities as 'Get Ya Cock Out'.

That's not to say Rusko has embraced good taste altogether, he's just channelled that aggression. Where labels such as Hotflush have wooed the elegantly wasted of Europe, this is a record that courts the big room brashness of the US; Diplo's Mad Decent label is the perfect home for Rusko's dancefloor imperatives. On 'Got Da Groove', Rusko Auto-Tunes Gucci Mane to shrink fit around its low-slung weightiness, while 'Feels So Real' is a peak-time house record riddled with synthetic bounce that wouldn't be out of place on the Ed Banger roster.

The problem with all this party exclamation-mark music is that it reminds you that you should be having fun, even when you're not. On paper, the hook-up with Italian fidget housers Crookers on 'Oy' should have lived up to the cheekiness of its title; instead it's weirdly sterile, a soundtrack to a party permanently stuck in the awkward stage between taking off your coat and pouring your drink. Also, you know how it can be embarrassing to say you like dubstep because people think of that WUMP WUMP WUMP sound? 'I Love You' justifies the shame you feel, the stigma only compacted by the washes of stock rave breakdown that are about as euphoric as the funeral of a loved one. However, 'OMG!' reaches its nadir somewhere amid the crunked out monotone of 'Scarewear', a call to rub yourself raw against the concrete impact of unmoving midrange until self-respect is a distant memory. "*Old skool to the back!*" hollers Redlight, presumably so its spirit can leave the building forever. On an album characterised by its flaws, it's these flaws that are the most unforgivable. 'OMG!' succeeds when you surrender to its gurning stupidity sure, but what happens when the fun is over? When those drunk people stop dancing? It's not a laugh anymore, it's just exhausting. ***Louise Brailey***

5

DOWNLOAD: 'Hold On', 'Kumon Kumon', 'Got Da Groove'

Need To Know

- Rusko grew up in a musical family: his mum was in a band called Ventura Highway. Rusko himself can play the banjo
- The producer has a taste for Brit gangster films, having sampled both Guy Ritchie's *Snatch* (for 2007's 'Cockney Thug') and *Football Factory* (2008's 'Bread Get Bun')
- Not content with twiddling knobs for MIA, Rusko has revealed he's working with Britney Spears on her next album

RICHARD JOHNSON

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DAN SARTAIN
DAN SARTAIN LIVES
ONE LITTLE INDIAN



Twiddling his John Waters-esque pencil 'tache in the face of Sailor Jerry-sipping, cherry hairclip-sporting fake rockabilly, Dan Sartain is still your go-to man for authentic Sun Studio-styled riffs and hip swings. For those already familiar with Sartain's work, there are no surprises here – apart from maybe in the glam 'Doin' Anything I Say', with a drum beat which sounds like it's being hammered out by Suzi Quatro's glittery platform boots. Even so, there's hipflasks full of fun to be had in the south-of-the-border sashay and Tijuana twiddles of 'Bad Things Will Happen' and the way 'Ruby Carol' cribs the equine beat of the Johnny Cash version of country classic '(Ghost) Riders In the Sky'. ***Leonie Cooper*** **8**

DOWNLOAD: 'Doin' Anything I Say'

OPERATOR PLEASE
GLOVES BRILLE



If 'Yes Yes Vindictive' went bazonkers on Skittles and capered around doing its best Karen O impression, then 'Gloves' sees Operator Please laying off the E numbers to dig a little deeper into the dressing-up box. With a line-up change, some very NSFW photos and their teenage years behind them, very occasionally the Aussie quintet execute a stroke of brilliance, like 'Logic', a fierce face-off between The Go-Go's and Devo. However, it's hard not to miss the unadulterated spunk of their debut when the alternative is predominantly so bland it could be any over-emoting synth peddlers hiding behind the costumes. ***Laura Snapes*** **5**

DOWNLOAD: 'Logic'

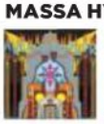
UFFIE
SEX, DREAMS AND DENIM JEANS
ED BANGER



Sweeping generalisation alert: if you like Uffie, then you really are an idiot. Honestly, what's wrong with you? There is literally nothing to like here – no musicality to note in the minimalist electro tracks, most of which sound like they could have been assembled by a teenager twatting around with a Casio keyboard in a branch of Tandy, and absolutely no skillz apparent in Uffie's shrill, self-satisfied 'rhymes', which make Princess Superstar sound like Chuck D. On the off-chance that Uffie happens to read her reviews, we would like to use this platform to appeal to her to retire from music immediately. Please. Because, on the real, you are just AWFUL. ***Pete Cashmore*** **0**

DOWNLOAD: Absolutely anything else

AWESOME COLOR
MASSA HYPNOS ECSTATIC PEACE



A solar system away from household-name status, but spoken of through beaming smiles by those who've seen them sweat it up live, Detroit trio Awesome Color owe much of their exposure to Sonic Youth's Thurston Moore, whose label issues their third album here. Only one song, the rangy 'Flying', suggests that the boss exerts much musical influence over his charges. In the main, 'Massa Hypnos' is heroically fuzzy hard rawk that sounds like the whole band plugged their gear into one socket, and which takes fellow Motor Citymen The Stooges as base inspiration, descends into the basement... then keeps going. ***Noel Gardner*** **6**

DOWNLOAD: 'Flying'

Faces To Names...
What the reviewers are doing this week



MARK BEAUMONT
"I've been in fear of the Tory government – the last one was responsible for never being able to afford a flat, working until you die and crippling student debts."



CHRIS PARKIN
"After messy deliberation it's clear that the best records for tiling a bathroom to – so ensuring steady hands and optimum straightness – are Soul Jazz's 'Elektronische Musik' comp and Von Spar."



LOUISE BRAILEY
"I went to a Berlin karaoke club where a drag queen hit someone over the head with a bottle and No Bra was at the bar."



HUW NESBITT
"I've had a massive creative lull. Took to bingeing on minimal techno visionary Ryoji Ikeda, rollies and BBC News 24. Probably didn't do myself any favours."



DETROIT SOCIAL CLUB
EXISTENCE FICTION

The Geordies' rollicking genre promiscuity is proof that you can please all people all of the time



The last time someone tried to merge indie sampletronica with the grizzled bark of a bluesman it didn't end well. They were called Gomez and, despite picking up a Mercury Prize for their chutzpah, their adventurous dabbles into Beck's brand of pop esoterica jarred painfully with the fact that one of their singers sounded like he was gargling the entire Mississippi between vocal takes. So there were cries of 'Eureka!' across indieland when the first loping sitar refrains of 'Black & White' by Newcastle's Detroit Social Club did the rounds – the endearing chug of 'Loser' drums, the quirky Bollywood tics, the Black Rebel guitar scree, all lashed together by singer David Burn's wolf-howlin' wail. By jove, Blind Willie McHansen, they'd cracked it!

The arrival of debut album 'Existence', however, thickens the plot. String-laden indie epics? Mary Chain feedback freak-outs? Rousing terrace yowl-alongs? By turns, DSC play every trick in the Big Indie book; it turns out they're alt.mimics, pop culture chameleons, the ladrock Jon Culshaw. 'Kiss The Sun', 'Sunshine People' and 'Prophesy' all pull on the new England strip and grab at the Kasabian Ladlectro dollar, pulling in sly references to Editors, The Enemy, Joy Division, Beck and Embrace along the way. 'Chemistry' is Arcade Fire's 'Wake Up!' slumming it down the Barfly and 'Silver' even drops bongos and harmonicas all over a chirpy but minimalist pop tune and ends up sounding like a pastiche of 'Rhinestone Eyes' from the new Gorillaz album, right down to Burn uncannily recreating Albarn's laconic drawl, as if he's trying to host a children's party with an armful of Mogadon.

At times it almost feels like a Britrock Rizla game. Have I got a massive orchestra? Am I mid-paced and 'widescreen'? Do my drums do that rat-tat-tat thing in the verse? Does my singer sound like a stoned balladeer in space? Have I got a title like 'Northern Man'? Am I The Verve? Yay! It's clear that DSC are trying to please all people with 'Existence' and that they won't make proper sense until they've settled on an identity of their own. In the meantime though there's great fun to be had rifling the songbook and running the gamut of alternative rock with them here, right up to the inevitable Oasis finale of 'Lights Of Life'. Bung it on at a lagered-up barbecue this summer and pretend you're re-living the entire Knebworth weekend in 45 minutes. ***Mark Beaumont*** **7**

DOWNLOAD: 'Chemistry', 'Kiss The Sun', 'Northern Man'

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BORN RUFFIANS

SAY IT WARP

Toronto threesome strip back but up the exuberance for an uplifting soundtrack to these hard times



Many bands have been doing their damnedest to instil some hope in these fear-stricken days with their lysergic acid-splashed kaleido-rock. Recently, though, the expanding ripples of the chillwaves that Caribou (née Manitoba) kick-started in 2003 with 'Up In Flames' have become anaemic, like slacker-rock dog-ends. Beach House, Girls, Local Natives – they offer as much *joie de vivre* and subversion as new Culture Secretary Jeremy Hunt's policies are likely to.

But in a mirror image of spending cuts and harsh realities, the finest are responding like the rest of us: doing just as much but with a lot less. Caribou's 'Swim' is full of anxiously groovy oscillations; Panda Bear is riding the minimal aggression of cold wave; The xx couldn't sound more naked if they added arse-slaps to their skeletal songs. And now Born Ruffians, whose latest album of ear-candy is strangely austere.

The Canadian trio's gently ecstatic 2008 debut told us they could build star-bright songs with just simple, angular riffs, but they were fond, too, of jacking up on sweet melodies. With Rusty Santos on desk duties, and still at that new-psych sound, Born Ruffians made like a collegiate-rock fusion of The Strokes and Animal Collective.

Fuelled by comics, arcade games and trips to the shooting range, the band's minds still twitch with unruly imagination. But this time 'Say It' recalls the airy refreshment of Vampire Weekend's 'Contra' and the garage-pop fun of Jonathan Richman's 'Rock'N'Roll With The Modern Lovers'. Their taut sun-dazed guitar lines wiggle adorably accompanied by just deft polyrhythmic drumming and understated sax (the gently soulful 'Come Back') on folksy, happy-go-lucky psych-pop songs that erase all worry. After all, as Luke LaLondone sings in his just-pubescent voice on 'The Ballad Of Moose Bruce', "*What a silly world it is, to be so miserable over something inane as this*". ***Chris Parkin*** **7**

DOWNLOAD: 'Say It', 'Come Back'

To win a signed album plus Born Ruffians goodies, go to *NME.COM/win*

THEE OH SEES

WARM SLIME IN THE RED



Tempered and shaped by the unsung greats of '60s psychedelia, San Franciscan John Dwyer is a hyper-prolific modern-day bastion of the eerier side of garage rock. This particular primordial ooze spills from the chalice of The Grateful Dead, beginning with the sprawling 13-minute title-track, a repetitive, groove-based saga that capably sets the mood. The second half of the record, cut into smaller portions, sees Dwyer and chums wresting reverb-drenched melodies from the sea of fuzz guitar and echoing drums. Swiftly recorded in just one day, 'Warm Slime' is an intuitively-conceived, addictively impulsive lesson in peculiarity. ***Tom Edwards*** **7**

DOWNLOAD: 'Warm Slime'

THE ACORN

NO GHOST BELLA UNION



The Acorn's UK debut, 'Glory Hope Mountain', was one of 2008's under-appreciated gems – a certain Guy Garvey thought so, naming it as one of his favourite LPs of that year. 'No Ghost' continues in the same glorious, uplifting vein; 'On The Line' or 'Restoration' would sound very much at home on that record – but this time around the Beirut-style pastoral folk is mixed up with heavy dollops of rawk guitar, swathes of feedback and propulsive percussion. They've not quite turned into Deep Purple (despite a reference to the rock legends' classic 'Smoke On The Water' in 'Bob Goldwraith'), but still: from tiny Acorns, indie-folk behemoths grow. ***Rob Webb*** **7**

DOWNLOAD: 'Restoration'

Key Notes

Best sleeve of the week



Awesome Color 'Massa Hypnos'
Worship ye at the font of garage rock, where Iggy will transform your heart into parakeets.

Worst sleeve of the week



Uffie 'Sex Dreams And Denim Jeans'
Um, does anyone actually buy 'style' magazines any more?

Best lyric of the week

"Marry me, marry me, oh baby now I am insisting"
Teenage Fanclub, 'Baby Lee'

Worst lyric of the week

"I feel so peaceful after we make love/I'll lay with you forever like the sweetest drug"
Uffie (again) 'First Love'

Reviewed Next Week...

The Drums 'The Drums'
Christina Aguilera 'Bionic'
Ariel Pink's Haunted Graffiti 'Before Today'

TEENAGE FANCLUB

SHADOWS PEMA



Less 'if it ain't broke don't fix it', more 'if you stick anything other than winningly smiley guitar chords and maybe a bit of organ on this I'll smash an acoustic over your cranium!', Teenage Fanclub return with their first album in five years. While the only revolutions here might be the creaky cogs of the Fannies' 20-year career turning nicely, there's little denying they're still worthy of the reverence they effortlessly garner like David Cameron's roof solar panels quietly absorbing sun rays. In contrast with our wishes for Dave, we hope in another five years they serve up another offering just like it. ***Jamie Fullerton*** **7**

DOWNLOAD: 'Baby Lee'

MELVINS

THE BRIDE SCREAMED MURDER IPECAC



Not content with inventing sludge metal and then grunge (via young fan Kurt Cobain) Pacific Coasters the Melvins remain as restlessly inventive as ever. With each passing album their wall of sound grows ever more fierce. This album is an onslaught of brutal drumming and bowel-loosening riffs ('Evil New War God'), occasionally leavened by surprisingly delicate vocal interplay ('Hospital Up'). It's only likely to increase the influence of a band to whom everyone from Mike Patton to High On Fire owe a debt. As with all Melvins albums, this is the product of awesome power – in the right hands, for once. ***Ash Dosanjh*** **9**

DOWNLOAD: 'Hospital Up'

FAUST

FAUST IS LAST KLANGBAD



Now with just one original member remaining, it seems a fitting time for these krautrock legends to be releasing their final album. It's a shame, though, because one of the founders of industrial music have still got it. The first CD here ('A') shows off their more extreme side, with junkyard drums and obnoxious fuzzed-out guitar reminiscent of their 1973 masterpiece 'The Faust Tapes'. Disc 'Z', meanwhile, is more subdued – all showing their continued influence on the new breed of bands, such as Factory Floor. Capturing the sound of your youth when you're middle-aged is risky, but there's nothing to be embarrassed about here – Faust's legacy is safe. ***Tom Pinnock*** **8**

DOWNLOAD: 'Feed The Greed'

PHOSPHORESCENT

HERE'S TO TAKING IT EASY
DEAD OCEANS



Matthew Houck's fifth album as Phosphorescent bursts into life with the unfamiliar blast of soulful horns and guitar solos that is 'It's Hard To Be Humble (When You're From Alabama)'. Tellingly, this is the first album Houck has recorded with his touring band, but from here on in we enter the more familiar territory of emotional devastation. Clearly inspired by his 2009 collection of Willie Nelson covers, he turns in a series of heartbreaking country laments such as 'We'll Be Here Soon'. The highlight, however, is the near nine-minute 'Los Angeles', which proves that Phosphorescent have too much ethereal otherness to be dismissed as mere alt. country, and too much raw earthiness to be another Fleet Foxes. ***Nathaniel Cramp*** **8**

DOWNLOAD: 'Los Angeles'

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SLEEPY SUN

FEVER ATP

A competent evocation of acid-fried times gone by. But is that necessarily a good thing?



The words 'progressive psychedelia' are enough to make any grown adult quit their job, high-tail it to rehab and beg for chemical castration. There's a good reason for this, but it's not one that California's Sleepy Sun have grasped on their second album, the follow-up to last year's 'Embrace'. They will. One quick look at the stats from times past should assure you of this. After the early '70s, all of psych's major figures were either pushing daisies (Jim Morrison, Keith Moon) off their nuts (Peter Green, Roky Erickson) or rotting in padded prison cells (Charles Manson).

Even in bloom, hippy music primarily existed to facilitate other things, such as shamanic rituals exalting rock stars as pagan deities; horseshit moral relativity; anti-psychologist book club readings of RD Laing; communard rallies railing against Vietnam while tripping balls on library-issue Marx and LSD; that sort of piss water. Music was used as a type of counter-cultural national anthem for a nation that never existed. (See Hendrix's 'Star Spangled Banner' for further reference). This doesn't mean that it was all a load of rubbish, but the nostalgia trip surrounding the era is morbid, and revivalist records like 'Fever' – great, sonically pregnant, intricate affairs – are part of the gallows show.

So what about this particular LP? Well, you'd have to be totally burnt-out on Woodstock-strength hallucinogens to deny that it wasn't any good. Since their earlist beginnings, Sleepy Sun have toned down the King Crimson noodling and adopted the odd acoustic moment. It's a record filled with rampant guitar sustain, elegiac squalls of harmony, wood-burning vocals and the all-too-knowing titles 'Acid Love' and 'Desert God', suckling at the teat of mystical lysergic spiritualism...

Yet it's also a record that's in denial of things like the atomic bomb, IBM, the internet and the fucking millennium. And that really is the true spirit of nihilism, no matter how well you dress it up in your parents' rags. ***Huw Nesbitt*** **5**

DOWNLOAD: 'Acid Love', 'Desert God', 'Marina'

CONNAN MOCKASIN

TURN ME INTO THE SNAT
PHANTASY SOUND



With song titles ranging from 'Unicorn In Uniform' to 'Quadropuss Island', and vocals that sound like a child who's spent too long sucking on a helium canister, this is the aural equivalent of taking a hallucinatory trip through the mind of Dr Seuss. As dreamy and surreal as they come, 'Megumi The Milkyway Above' shuffles along on a gentle psychedelic wave of tremolo guitar punctuated by odd falsetto yelps and a driving percussion, while 'Faking Jazz Together' marries breezy melodies with off-kilter guitar. Oh, and a snat, just in case you were wondering, is a half-snake, half-rat hybrid, obvs. ***Tessa Harris*** **6**

DOWNLOAD: 'Faking Jazz Together'

ELLEN ALLIEN

DUST BPITCH CONTROL



BPitch Control boss Ellen Allien leads by example. The Berliner's albums are unpredictable, self-contained artefacts, and each one is a risky new adventure. After the remote austerity of 'Sool', 'Dust' is much more fun. The serenely melodic, perfectly weighted 'Ever' is a highlight, but, otherwise, modish dancefloor techno is at a premium. Instead, Allien uses her clearly sharp sonic intelligence to toy with angular indie ('You', 'Sun The Rain'); weave loungey exotica ('Huibuh); and make like electronic earth mother Björk on the clarinet-laced 'My Tree'. It's a grower, not a shower, but persevere. Each listen reveals something fresh, curious and alluring. ***Tony Naylor*** **7**

DOWNLOAD: 'My Tree'

The Rider

What we're reading, watching and scamming



Book

Death Of An Unsigned Band, by Tim Thornton

A charming novel depicting a fly-on-the-wall view into the life of one band struggling to make their mark on the wider music scene amid day jobs and toilet circuit venues.



DVD

Alice In Wonderland

Starring Johnny Depp and Helena Bonham Carter, director Tim Burton lets his imagination run wild in this adaptation of the classic children's novel by Lewis Carroll.

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Ray Lowry: London Calling (Exhibition)

An essential exhibition of the NME cartoonist's work on The Clash at the Idea Generation Gallery, running from June 18 to July 4. To win this limited-edition print plus tickets, go to *NME.COM/win*

SINGLES

This week reviewed by **ALEC EMPIRE**



CHAPEL CLUB

FIVE TREES A&M



This has got that '80s touch that I feel we have to leave behind. There's wailing guitar sounds in the background which could be much louder. Chapel Club have another track on their MySpace that has a lot more personality so I think maybe that should be the single. It's important to do your own thing and not go with the trends started by bands six or seven years ago.

DEAD CONFEDERATE

START ME LAUGHING CARTEL



I quite like this one although the production is a bit wrong – they have a British sound and American songwriting and it doesn't quite match. It should be much rawer. But what I like is that the singer really seems to mean what he says in the way he's performing, so it could be pretty good live.

JAMAICA

THINK I LIKE U 2 CO-OP



The middle section doesn't work at all. I'm a real fan of that cut up stuff, that collage type thing when I'm DJing but it sounds like they pressed the wrong button on the radio! I'm a big fan of the really driving bassline, I think if I was spinning this I would just cut out that middle part!

THE MAGIC NUMBERS

THE PULSE HEAVENLY



I played this to Nic Endo from Atari Teenage Riot and asked him, 'Would you have sex with a man who sings like this?' It is boring stuff, the name promises a lot. I would, however, usually associate psychedelic stuff with these kinds of band names. To me, if you make music like this you really have to have a good voice – it just doesn't have enough character to it.

THE WOE BETIDES

SYLVIA SONGS IN THE DARK



I really like the backing track, but to be honest I don't like the singer. His voice sounds like he is pretending, and just being cynical. With a voice like that he needs to get a job in an insurance company, not in a band. If someone writes a love song like that to me but doesn't have the understanding... you can't use vocals like this. It's something you can get away with when you're 12 but not now.

THE LIKE

HE'S NOT A BOY DOWNTOWN/POLYDOR



The question always is this: if something was done so well back in the 1960s, why do you have to do it all over again now? But they're coming from the US and over in the States, this all means something different. So maybe it's a counter culture thing – they're trying their hardest to be alternative. And, don't get me wrong, there's a great video with it, but the song is nothing new. There are, of course, different types of female voices; riot grrrl is more my taste.

HADDAS

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LIVE

FLIGHT OF THE CONCHORDS SOAR, DEV HYNES LOVES...

Edited by Emily Mackay



THE GREAT ESCAPE

VARIOUS VENUES, BRIGHTON THURSDAY, MAY 13 – SATURDAY, MAY 15

Gentle singalong on the pier? Or abrasive noise in a basement? Both please!

Somewhere between the posters advertising the imminent arrival of 'The Lady Boys Of Bangkok' and the herd of Phil Mitchell lookalikes dressed in tutus and tiaras, a glorious plan is being hatched.

Brighton's stags, hens, orgasm addicts and chavs are oblivious, but in the end-of-pier venue Horatio's (so unlovely and kitsch) **Warpaint** are donning their battle gear. Actually, the all-girl Rough Trade four-piece are mostly wearing slacks, geek glasses and summer dresses, but it's a perfect disguise for the killer assault they're about to reap on the hordes being held in the pier's sway. Bassist Jenny takes centre stage, writhing around like Medusa on co-codamol while singers Emily and Theresa flank her diligently. It takes all of 15 seconds for it to sink in that the LA act can outplay every single other new band here this weekend, splicing up mesmeric Portishead beats (all live) with insanely addictive minor guitar lines and choirgirls-from-hell vocals. Afterwards, they take the party and their Red Stripes outside to play their best song, 'Billie Holiday', to three superfans and a load of soon-to-be in awe onlookers. Still swaying and singing a cappella in the salty ocean breeze, they are like beautiful wilting flowers gearing up to shoot poison into the hearts and minds of the masses.

Warpaint are like beautiful wilting flowers gearing up to shoot poison

That Warpaint blow fellow US newcomers **Best Coast** out of the water is more a summation of how great they are rather than a diss on their fellow LA-ers, whose frontwoman Bethany is all about sublime half-paced skuzzpop. There's a definite Brit influence in their bubblegum schtick, like they've discovered the importance of the Bobby Gillespie pout while lazing by some sunkissed pool back home.

Back in the safety of the town, **Summer Camp** don't quite match the dizzy heights they've promised since unleashing 'Ghost Train', though that song – like **Surfer Blood**'s 'Swim' at the Corn Exchange venue – carries them through their set well enough. Both bands could do worse than take tips from **Wild Beasts**, who've made

BIG MOUTH

The noise from the crowd

Sally, 21

Why are you here?

"To see my favourite band in the world: Sleigh Bells. They're really, really good – like Crystal Castles if they were a drum'n'bass band. Apart from Sleigh Bells, I'd say the best band here are Japandroids."

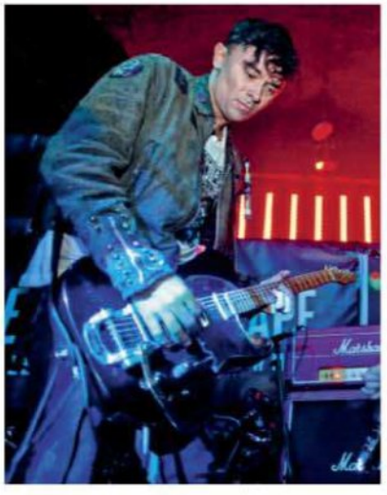
Who's the worst?

"Somebody and the Heartstrings? Frankie, is it? They were terrible. I despised them. They are the worst band in the world. The guy's really posey and he completely faked it. It was completely shit."

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Main image: Warpaint apply some Pier pressure by taking the party outside. This page clockwise: gig-goers never looked so happy; Sleigh Bells slay all; Pulled Apart By Horses put on a stable show; The Big Pink get bigger and pinker



the live transition from 'shitting it' to 'hitting it' with ease. Headlining the Pavilion Theatre, their underappreciated funk strut is as precise as Orange Juice's, while the dual vocal theatrics from both Hayden and Tom are spellbinding throughout.

Another day, another band beginning with 'W' and another new Rough Trade signing to boot. It's 19.30, and **Wilder** are playing to about 40 people at tiny pub The Prince Albert. The Bristol four-piece are impeccably cool as they flail round the tiny stage. From left to right we get a young Casablancas, an androgynous anomaly of a frontman and a pre-hairloss (obviously) Mick Jones disciple, while drummer Becky is the plucky powerhouse behind the kit. Aforementioned frontman Sam – quiet, elusive, coolly noncommittal offstage – comes alive in front of the placid punters, firing longwinded daggers of lust and teenage dejection into the whites of their eyes while hiding behind an impressively perched fedora. Synths and percussion man Jay (aka Casablancas) hits his cowbell so hard at one point that the drumstick breaks clean in two, torpedoing through us onlookers. Musically they're a genuinely exciting prospect of... wait for it... what the first ever great British post-emo band should sound like. Always intense, prone to shouty shrieks of firebrand anger and somehow able to channel MTV (US) nonchalance through a Tom Tom Club funnel, they're born performers and not half handy with a chorus too. 'Skyful Of Rainbows', complete with a nifty vocoder hook, is one of several biggies to sit comfortably in their set.

Pulled Apart By Horses have clearly been taking notes from 2009 tourmates Biffy Clyro, right down to the Simon Neil stubble sprouting from frontman Tom's face. They're almost old school glam at times, but with an unrepentant ferocity. Funny guys too – they get bonus points for dragging their roadie Lev onstage to do cartwheels during a cataclysmic version of 'High Five, Swan Dive, Nose Dive'.

Despite the rush of the town centre, **Avi Buffalo** have to make do with ripping up a rather tame atmosphere at the Pavilion Theatre. Avigdor Zahner-Isenberg is by far the most timid thing we'll see all weekend. Is it all a ruse? He sings poems about "*soft felt cum*" and songs called 'Five Little Sluts', yet bunnyhops around the stage in virginal white plimsolls while clenching his eyes so tight it's impossible to tell what lies behind the mystique. Once they get going the songs are just as good as on record, which means they're the perfect distillation of what it's like to be young, coy as hell and able to fingerpick an electric guitar in front of a few hundred strangers annoyingly well.

Alas, you have to wonder whether ex-Pipette **Rose Elinor Dougall**'s decision to go solo was a wise one. Songs are overlong, her band are ill-fitting and around the venue people just look tired. It's only 11pm! Even **Delphic** – the Budgens version of New Order – inject more life into their heaving Corn Exchange show. Just.

Of course, this kind of multivenue shindig wouldn't be complete without a load of mis-scheduling and sound problems. **Wild Palms** look pissed off when their set at Digital is cut short, while **The Big Pink** are somewhat chuffed at being handed the same fate; Robbie throwing his arms in the air triumphantly throughout the gig as if he can't wait to get back on the sauce afterwards. **Ganglians** draw the short straw of the weekend and spend most of their show tuning, retuning, trying to fix broken FX pedals and berating 'the wrong type of reverb' on their vocals. Has anyone checked to see if their soundman's dangling off the end of the pier yet?

No such problems for **Sleigh Bells**, who play The Great Escape's graveyard shift, coming onstage at 1.30am on day three at Concorde 2 – the venue furthest away from anywhere. Everybody's ruined, apart from frontwoman Alexis Krauss. She's like a sadistic aerobics teacher. The majority of security have gone home too, and during final song 'Crown On The Ground' (the only time they really get going, truth be told) it all turns into a messy free-for-all. Barriers are leapfrogged, photographers bundled, the stage invaded and punters chased around by a poor, irate bouncer. Ah, we *do* like to be beside the seaside.

Matt Wilkinson

DAN DENNISON

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NME Radio's James Theaker get to work floor-filling



THERE'S NO PLACE LIKE ROME

The latest winner in Dell's Sack The DJ comp won a laptop and a weekend in Italy. And there's plenty more still up for grabs...

Dell's Sack The DJ contest hit Rome earlier this month as we continue sending lucky winners to get behind the decks at Club NME events across the globe with NME Radio DJ James Theaker.

NME.COM user Paul Giles uploaded a winning playlist online at *NME.COM/dellsackthedj* and found himself flying to Italy to hear his choices played out at our Club NME night there, bagging himself a Dell Studio 15 laptop with the all-new 2010 Intel® Core processor in the process.

"The trip was amazing," he recalls. "The weather was really good, the city seemed really chilled and I got to see a load of the sites, from the Colosseum to the Vatican. And the club was mental: the beer was cheap, the clubbers pretty young, and they all seemed to have a similar taste in music to myself. The Stone Roses' 'I Am The Resurrection' and Oasis' 'Cigarettes And Alcohol' went down the best."

NME Radio's James Theaker applauded Paul's winning playlist choices, adding, "It was a different mix to New York, with a few curveballs thrown in, but it sounded great. The MIA track went down the best. I think a lot of people are genuinely excited by the return of such an important pop star. Clubbing gets going a lot later over there, so the place filled up at around 2am and suddenly we were surrounded by lots of girls smiling and dancing."

Dell's Sack The DJ competition has been sending winners to Club NME nights across the world, from New York to Italy and Germany all this month, before the party returns to the UK for a very special gig at new London venue Debut. Audio Bullys are playing live supported by Tristan Ingram alongside NME Radio's James Theaker, and you can be there.

Just head over to *NME.COM/dellsackthedj* and upload your own fantasy club playlist. The people behind the top 200 playlists will get invited to the very special, invite-only Audio Bullys gig. Good luck!

THE WINNING PLAYLIST

Blur – 'Beetlebum'
CSS – 'Let's Make Love And Listen To Death From Above'
The Smiths – 'Panic'
Oasis – 'Live Forever'
Kasabian – 'Club Foot'
The Charlatans – 'One To Another'
Teenage Fanclub – 'The Concept'
Hot Chip – 'Over And Over'
Beastie Boys – 'Sabotage' / 'Get It Together'
MIA – 'Paper Planes'
Friendly Fires – 'Skeleton Boy'
My Bloody Valentine – 'Only Shallow'
The Cult – 'She Sells Sanctuary'
Mansun – 'Wide Open Space'
Yeah Yeah Yeahs – 'Zero'
New Order – 'Blue Monday '95'
Doves – 'Catch The Sun'
The Breeders – 'Cannonball'
The Stone Roses – 'I Am The Resurrection'
Black Rebel Motorcycle Club – 'Love Burns'
British Sea Power – 'Waving Flags'
Suede – 'Animal Nitrate'
Happy Mondays – 'Twenty Four Hour Party People'
The Prodigy – 'Girls'
Placebo – 'The Bitter End'
The Walkmen – 'The Rat'
Beck – 'Youthless'
The Courteeners – 'What Took You So Long?'
Ride – 'Leave Them All Behind'
Morrissey – 'November Spawned A Monster'
The Pains Of Being Pure At Heart – 'This Love Is Fucking Right!'
Glasvegas – 'Geraldine'
Foals – 'Cassius'
Primal Scream – 'Swastika Eyes'
Modest Mouse – 'Float On'
Underworld – 'Born Slippy'

YOU CAN STILL WIN!

If you fancy showing the world (and your mate) your impeccable music taste, it couldn't be easier. Head to *www.nme.com/dellsackthedj* and tell us your idea of the perfect playlist. This could be anything from good old indie rock to hardcore gabba, we're not fussy...



WIN! AUDIO BULLYS TICKETS

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FLIGHT OF THE CONCHORDS

CLYDE AUDITORIUM, GLASGOW
SATURDAY MAY 5

New Zealand's fourth most popular guitar-based digi-bongo-rap-funk-comedy folk duo!

For the climax of his most recent UK stand-up tour, the ever-brilliant Stewart Lee hit upon an ingenious way of highlighting the oxymoronic qualities of musical comedy. By singing Steve Earle's 'Galway Girl' with stony-faced sincerity, Lee invited his audience to laugh *at* – rather than with – him, and demonstrated that the funniest thing about comedians playing at being musicians is usually their complete ineptitude at it.

But while for every "Weird Al" Yankovic or Stephen Lynch, there is most definitely not a Flight Of The Conchords, that only confirms Brett and Jemaine as one-off exceptions to the rule. In fact, so good are the Conchords that, even after a show lasting well over two hours, our only complaints are (inevitably) about the songs they didn't play; 'Sellotape', 'Bus Driver's Song', 'Leggy Blonde', et al.

This tour takes in some of Britain's most cavernous spaces, but still captures the low-budget, DIY whimsy of the series; witness the duo taking the stage with cardboard TV sets on their heads for opener 'Too Many Dicks (On The Dance Floor)', or the Velcro-seamed trousers that are torn off during 'Demon Woman' to reveal glam-rock unitards underneath. And while there's no Boosh-esque impulse to re-enact episodes of the TV show onstage – it's just Brett, Jemaine and Nigel, the sole member of the New Zealand Symphony Orchestra – their improvised banter about life on the road has that same surrealist vibe.

But, really, it's all about the songs and, under-rehearsed though they are, they're still brilliant. There are some great improv moments – like Jemaine's note-perfect Schwarzenegger impression on 'Robots', or 'Albi The Racist Dragon''s Scottish accent – but the real humour stems from just how well-observed these parodies are. 'Inner City Pressure' is better than anything Pet Shop Boys have come up with in years, while 'We're Both In Love With A Sexy Lady' ("*No, 'cos you're thinking I'm thinking what you're thinking*") sets the bar for R Kelly satire higher than R Kelly himself could ever reach. And though the series itself might be over, the new song they play – the medieval-sounding 'Woo A Lady' – would seem to serve as proof that the band themselves will continue.

It ends with the pair thrusting their spandex-clad crotches into the faces of the front row during 'Sugalumps', fulfilling every comedian's innermost rock'n'roll fantasies. Flight Of The Conchords' true talent, however, lies in their ability to blur the lines between music and comedy until the join is no longer noticeable. ***Barry Nicolson***

Win 2 Camp Bestival Tickets

We've got a pair of tickets to Camp Bestival at Lulworth Castle, Dorset to give away. To win them, just tell us when headliners Madness formed! Go to *NME.COM/win*

What's On Your Rider?



Blood Red Shoes, Jericho Tavern, Oxford

- Sandwich materials: good-quality wholegrain or brown breads, good cheeses and meats
- Pot of prawn cocktail
- Olives
- Humous and pitta bread
- Pot of prawn cocktail
- 1 bottle of fresh apple juice
- Soft drinks: 2 cartons of fruit juice (cranberry and orange), cola
- Fresh fruit
- 24 small bottles of still mineral water
- 1 pint of milk, mugs and teaspoons
- Fairtrade fresh coffee, teas
- 1 bottle good-quality red wine
- 1 bottle good-quality spirits (Mon/Tues – rum, Weds/Thur – vodka, Fri/Sat/Sun – whiskey)

LITTLE COMETS
O2 ACADEMY 2, NEWCASTLE SATURDAY, MAY 15

To say that Little Comets have a big following is a bit like saying Kerry Katona's career has hit rock bottom. Back on their home turf, the Comets are no stranger to theatricality, having played gigs in lecture halls, on public transport and even in Marks & Spencer's bakery aisle. Needless to say, they were kicked out of all three. The Academy might seem like a tame venue in comparison, but the band make up for it by unleashing a super-charged set of catchy indie-pop gems. Kicking off with 'Friday Don't Need It', the band tear through an energetic collection of raucous singalongs. Indeed, it's difficult to tell if the Geordie crowd have been hypnotised or if the room is simply packed with die-hard fans. When the first chords for 'Adultery' are plucked, the room erupts in frenzied yells, and singer Rob Coles is not alone as he delivers the opening lines "*This is a tale of/A boy of a man/Of a girl of a wife/For putting your hands/Into trousers and knickers/Can destroy a life*". Philosophical it ain't, but it's clear from the off that this isn't what Little Comets are about. Delivering cheeky northern one-liners reminiscent of Alex Turner, Rob has the audience captivated, watching his every movement. Towards the end of the evening, the soulful 'Figures' calms the audience with its acoustic intimacy, and everyone watches on, so proud. It's clear from tonight that Little Comets are bursting with potential. But we expect they're more comfortable playing in Argos or Boots. ***Chris Mandle***

ATARI TEENAGE RIOT
ELECTRIC BALLROOM, LONDON WEDNESDAY, MAY 12

Founded in Berlin in 1992 as a riposte to their nation's increasingly neo-Nazi influenced techno scene, the reformed Atari Teenage Riot are a reminder of how pop can scare the bejesus out of the thick and the bigoted when it's done fast, smart and furious as fuck. In ATR's case, that's at 500bpm and dressed head-to-toe in leather. Not that the band are preaching to the unconverted tonight. It's unlikely any of the aging crowd have sported a swastika, while the crowd greet 'Destroy 2000 Years Of Culture' with adoration rather than fear. In fact, there's something celebratory about the band's performance as opposed to the fug of chaos that once cloaked their shows. But then how could it have been anything else? The band return without Hanin Elias, on account of dithering over whether she wanted to join the band again, and without MC Carl Crack, on account of being dead. Yet for one night only – our nostalgia is sated now – we party 'til our ears bleed regardless. ***James McMahon***



I AM ARROWS
THE OLD BLUE LAST, LONDON MONDAY, MAY 17

One thing we're sure of is that Razorlight are not Nirvana. However, even before his departure, at the height of the pearl necklace madness, drummer Andy Burrows was already becoming the British Dave Grohl. Like his American equivalent, Burrows enjoyed the "nice guy" rep, while with the Carl Barât-featuring Chavs supergroup and a guest spot drumming on We Are Scientists' latest, he seemed to plough a more modest, more British, version of Grohl's Them Crooked Vultures/Queens Of The Stone Age antics. However, having tested the water with scratchy solo debut 'Colours Of My Dreams' for charity, Burrows' decision to regroup under the name I Am Arrows suggests the modesty may no longer be needed. Grohl may have drummed for Paul McCartney, but kicking off a residency at Old Blue Last, it seems Burrows is channelling for the former Beatle's pop sensibility. It's still very raw, but 'Bruises' grows from tender beginnings to demonstrate true anthem potential. There's a long way to go from this drinking den to emulating the Grohl's successes, but Burrows is on a promising path. ***Paul Stokes***

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On The Road With LIGHTSPEED CHAMPION

We follow Dev Hynes and his band as they hit karaoke bars, try out chat-up lines and heckle female rowers – rock'n'roll...



ANDY WILLSHER

O2 ACADEMY 2 BRISTOL

FRIDAY, MAY 14

"Today we're deciding whether we should take acid or not," confides Dev Hynes as he fidgets on a tatty black sofa in the dressing room of the O2 Academy 2, Bristol, which has a door so small that the lanky-limbed singer has to perform a wincing act of contortion just to squeeze inside. "But I think the general consensus is that it's not a good idea. Jon [Wiley, guitarist] has never taken it before, and none of us are drug dudes. We had this image of taking it and everything going wrong, and we're on the plane back and none of us are talking to each other."

It's hard to imagine Dev and backing band heading back to Brooklyn under a cloud of narcotic-fuelled bickering. As they while away the time backstage sipping on vintage red wine and nipping outside to smoke joints, he admits that he's only been narked-off twice over the last several weeks: one, when bassist Steven Mertens invited a girl to Gourmet Burger Kitchen and she ended up pinching his half-price voucher; and two, when drummer Chris Egan exposed the secrets behind one of his magic tricks.

Magic is Dev's latest obsession, so while the mind-altering substances stay locked away he treats us to a few card tricks. "Pick any card," he commands *NME*, before gazing at us blankly for a few seconds and adding, "I've forgotten how it works... which card have you picked?" Then it's off to the local karaoke bar which, according to Dev, is like a golfer "playing mini-golf to warm up for the PGA Tour". He treats us to a rendition of Janet Jackson's 'What Have You Done For Me Lately' accompanied by much wriggling and thrusting, before sending a glass of red wine flying during an angst-ridden performance of 'Heart-Shaped Box'. Mercifully, the microphone is only handed to *NME* once, but the looks of distaste linger long after we've finished mangling the harmonies of The Beach Boys' classic 'California Girls'.

Our caterwauling, though, is nothing compared to the gaggle of teenage girls who spot Dev as we trudge back to the venue. They've been thrown out for being too drunk, so now they've caught a glimpse of their hero in the flesh, there's no way they're letting him escape. "OHMYFUCKINGGOD IT'S LIGHTSPEED CHAMPION!", one of them screeches as she embraces him. Another member of the pack corners him. "Wear my ring! Wear my ring!" she begs, tearing off her jewellery and prostrating it before his protesting frame.

"Lightspeed fucking Champion just smoked my cigarette!" shrieks another – the loudest and shrillest yet – as she forces her fag into his mouth. Eventually, after endless posing for photos and signing of autographs, he manages to tear himself away.

But the smiles don't last that long. None of the band are entirely happy with the performance that night. Even though 'Marlene' rips along with squealing ferocity and 'Tell Me What It's Worth' glistens with tender emotion, the sunken stage ensures fans past the first four rows can't make out much of the action – to the extent that when Chris takes off on an epic stage dive during set closer 'Sweetheart', many of the audience aren't aware he's part of the band. "I feel so bad for this couple in the front row," says Dev dispiritedly afterwards, oblivious to the satiated fans still clamouring for more that he's left behind. "They just looked so disappointed."

CAMBRIDGE HAYMAKERS

SATURDAY, MAY 15

Dev doesn't seem much happier when we arrive the next day at The Haymakers in Cambridge, a quiet country pub bathed in May sunshine. As the FA Cup final plays out on a giant screen to just one punter inside, he stays on the tourbus in the car park, barely taking his eyes off the screen of his laptop to talk to *NME*. He perks up when he discovers that 'Songs From The Tainted Cherry Tree', the debut album from Diana Vickers, which he partly co-wrote and co-produced, is at Number One, and further still when he watches a new video by Meat Loaf.

Eventually, he emerges from his makeshift hideout to soundcheck and then hunt down some food. He slopes off to make a phonecall while the rest of the band occupy themselves by heckling female rowers racing down the nearby river ("Number four, I like you!" shouts Jon, when one of the athletes takes his fancy, before muttering: "We're such dicks"); when he returns, it's to be greeted by a biology lesson from Chris about female ducks having a "labyrinth of vaginas" which they can store sperm in to avoid unwanted pregnancies.

Dev sits quietly as Steven makes a beeline for a pair of girls sat at another table. "Steven and his non-stop quest for sex," he laughs as he observes his bandmate's seduction techniques. Yesterday, he had jokingly told *NME* that after splitting up with his girlfriend, he deleted all the copies of Lightspeed's new album 'Life Is Sweet! Nice To Meet You' from his laptop and wanted to rechristen it 'Die Soon'. Steven has been giving him dating tips – touching someone's shoulder and squeezing their side are the keys to success, apparently – but Dev hasn't put them to the test so far. "I've slipped into that space where you don't have any interest in anyone," he reveals.

Perhaps it's a good thing that Dev didn't expend any coital energy, though, because tonight, Lightspeed Champion are electric. Sweat drips off the faces of the flushed teens bulldozing their way to the front, jerking around to the sizzling strains of 'Madame Van Damme' and 'Midnight Surprise', while 'Galaxy Of The Lost' inspires an arms-aloft singalong. Dev seems in jocular mood, too, inviting support band Kurran And The Wolfnotes onstage during 'Faculty Of Fears', before sitting down at the piano and announcing: "For anyone at the back who can't see me, I'm naked and playing with my feet."

There's room for one final surprise: the band head offstage after 'Heavy Purple' only for Dev to re-emerge in a white fake wizard's beard to bring their UK tour to an end with a rabble-rousing version of 'Sweetheart'. "I'll see you in the future," he says, beard flowing. "Or maybe in the past." And, with that, the conjurer escapes through the crowd back to the haven of the tourbus. ***Ben Hewitt***

View From The Crew



Chris Egan, drummer

Your stage dive on Saturday night was such a highlight! What happened?

"I thought I'd give the rowdy crowd something fun. But most of them had no idea who I was! I'd had so much wine that there was no pain. They threw me onto the metal barrier, and I remember thinking it should hurt, but no bruises today!"

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Sunday, 4pm, Cambridge
Dev tries to convince Jon that solitaire DOES count as a card trick



Saturday, 7.30pm, Bristol
The band warm up with a nice spot of karaoke. 'Love Shack' was a particular highlight



Saturday, 8pm, Bristol
The shrill shrieks of these fans burst more eardrums than Lightspeed Champion ever could



Saturday, 9.30pm, Bristol
Dev's tight trousers didn't impress all fans



Saturday, 8pm, Bristol
Bristolian pickpockets are so bold these days



Saturday, 9.45pm, Bristol
Crowd: "Who are you?"
Chris: "I'm the drummer"
Crowd: "No, really, who are you?"



Saturday, 10pm, Bristol
Steve realises he really should have gone to Specsavers



Sunday, 4pm, Cambridge
This is Dev's relaxed pose. Look at him there, relaxing



Sunday, 6pm, Cambridge
NME's pleas to join the band fall on deaf ears after our karaoke audition



Sunday, 5pm, Cambridge
Jon attempts to resuscitate his guitar



Sunday, 10.30pm, Cambridge
Kurran And The Wolfnotes join the onstage love-in



Sunday, 10.40pm, Cambridge
The mic just told Dev his hat was filthy



Sunday, 10.50pm, Cambridge
Note to all singers: don't eat candyfloss while singing in a hot venue

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15th to 18th July
Henham Park, Suffolk

Florence + the machine

Empire of the Sun
Laura Marling * Spoon
Hockey * The Unthanks
Here We Go Magic * Kassidy

OBELISK ARENA

BELLE AND SEBASTIAN

Crystal Castles
The Maccabees * Special Guests: James
Frank Turner * Corinne Bailey Rae
John Grant * Race Horses

VAMPIRE WEEKEND

Rodrigo y Gabriela
The Temper Trap * Midlake
Dirty Projectors * Mumford & Sons
Sweet Billy Pilgrim * The Strange Boys

THE WORD ARENA

THE NATIONAL

Richard Hawley * Wild Beasts
Special Guests: The Feeling * Angus & Julia Stone

X

The Horrors * Noah And The Whale
Yeasayer * Frightened Rabbit

GRIZ ZLY BEAR

Jónsi * The Coral
Charlotte Gainsbourg * Kristin Hersh

The Antlers * The Big Pink * Black Mountain * Chief * Jonathan Jeremiah * Joshua Radin * The Kissaway Trail * Paul Heaton * Rox * School of Seven Bells * Villagers

SUNRISE ARENA

Active Child * Archie Bronson Outfit * Arno Carstens * Darwin Deez * Delta Maid * Egyptian Hip Hop * First Aid Kit * Girls * Holly Miranda * The Hundred In the Hands
Jesca Hoop * Joe Worricker * Kurran And The Wolfnotes * Lauren Pritchard * The Liberty Vessels * Lissie * Losers * Luna Belle * Lupen Crook * Matthew P
Michael Kiwanuka * The Middle East * Nadine Shah * The Pains of Being Pure at Heart * These New Puritans * Tokyo Police Club * White Belt Yellow Tag

THE LAKE STAGE CURATED BY HUW STEPHENS

Beth Jeans Houghton * The Gads * Gevanne * Engine-EarZ Experiment * Esben and the Witch * Everything Everything * Frankie & The Heartstrings * Gaggle * The Good Natured * Islet * Kelpe * Mitchell Museum
Nedry * Standard Fare * The Supernovas * Sweet Baboo * The Teeth * These Ghosts * Tom Williams & The Boat * Wilder * Y Niwl * Yuck * Zun Zun Egui * Vinyl Vendettas DJs * White Wedding DJs * Moshi Moshi DJs

COMEDY ARENA

Emo Philips * Ardal O'Hanlon * Rich Hall * Tommy Tiernan
The Early Edition with Marcus Brigstocke, Andre Vincent & Guests * Phill Jupitus Improv Show
Rufus Hound * Richard Herring * Mark Watson * Russell Kane * David O'Doherty * Jimeoin
Holly Walsh * Seann Walsh * Josie Long * Kevin Bridges * Sara Pascoe * Angelos Epithemiou * Terry Alderton
Micky Flanagan * Craig Campbell * Charlie Baker * Doc Brown * Mark Olver * Joe Bor * Andi Osho * Marlon Davis * Abandoman

CABARET ARENA

Duckie with Amy Lamé, Ida Barr, Ursula Martinez, DJs Reader's Wifes & friends
The Razzle presented by Christopher Green
The Crack with Miss Behave, Phil Kay, Paul Zenon, Kalki Hula Girl, Jon Hicks, Tom Flanagan, Paul Morocco

SOLD OUT

We would like to wish all ticket-holders a great weekend!

LITERARY ARENA

The School Of Life * WordTheatre * 5x15 * Sebastian Faulks * Bret Easton Ellis * Hanif Kureishi
Robin Ince's Book Club with Kevin Eldon, Jo Neary, Robyn Hitchcock, Josie Long & Gavin Osborn
The Mark Thomas Community Pub Quiz * Julie Burchill & Garry Mulholland * Jeremy Hardy * Peter Hook * Jon Ronson
Adam Foulds * Jon McGregor * Jim Bob * Arthur Smith * Natasha Walter * Samantha Harvey * Philippa Perry
Miles Irving * Peter Owen-Jones * Mike Gayle & Jo Jo Moyes * Steven Machat * Robert Forster * Olly Hicks * Kristin Hersh
Jane Bussmann * Anthony Cartwright * Louise Stern * Katharine Hibbert * Pappy's * Write To Play

THE WATERFRONT STAGE

Sadler's Wells presents: Ballet Boyz The Talent, Zoo Youth, Faun by Sidi Larbi Gherkaoui
Daniel Kitson & Gavin Osborn: Stories For The Starlit Sky * Derevo * Hair the Musical

Rich Fulcher * Laura Solon * Idiots of Ants * Jonny Sweet
The Al Pitcher Picture Show * Colin Hoult * Cardinal Burns
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Pros From Dover * Richard Dedomenici * Funny Women Awards Showcase
Showstopper! The Improvised Musical * The la de dah's * Jimmy McGhie
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Sounds Familiar Music Quiz * Musical Bingo

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FILM & MUSIC ARENA

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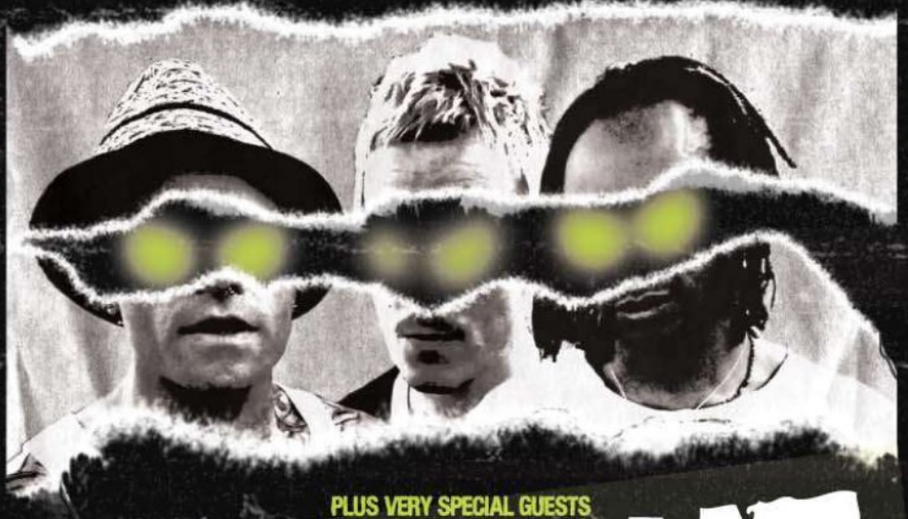
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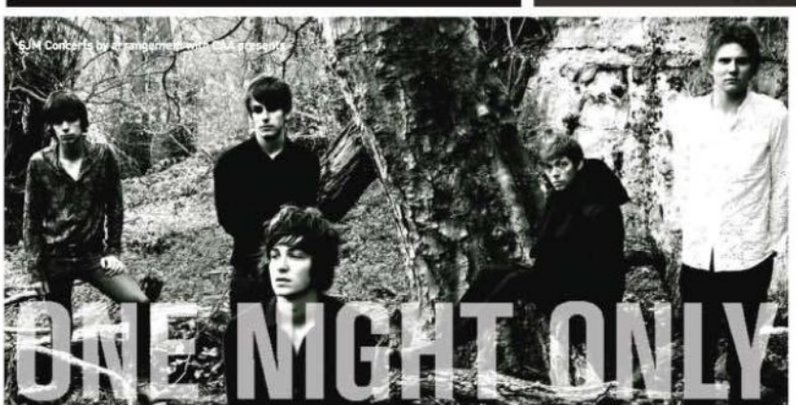
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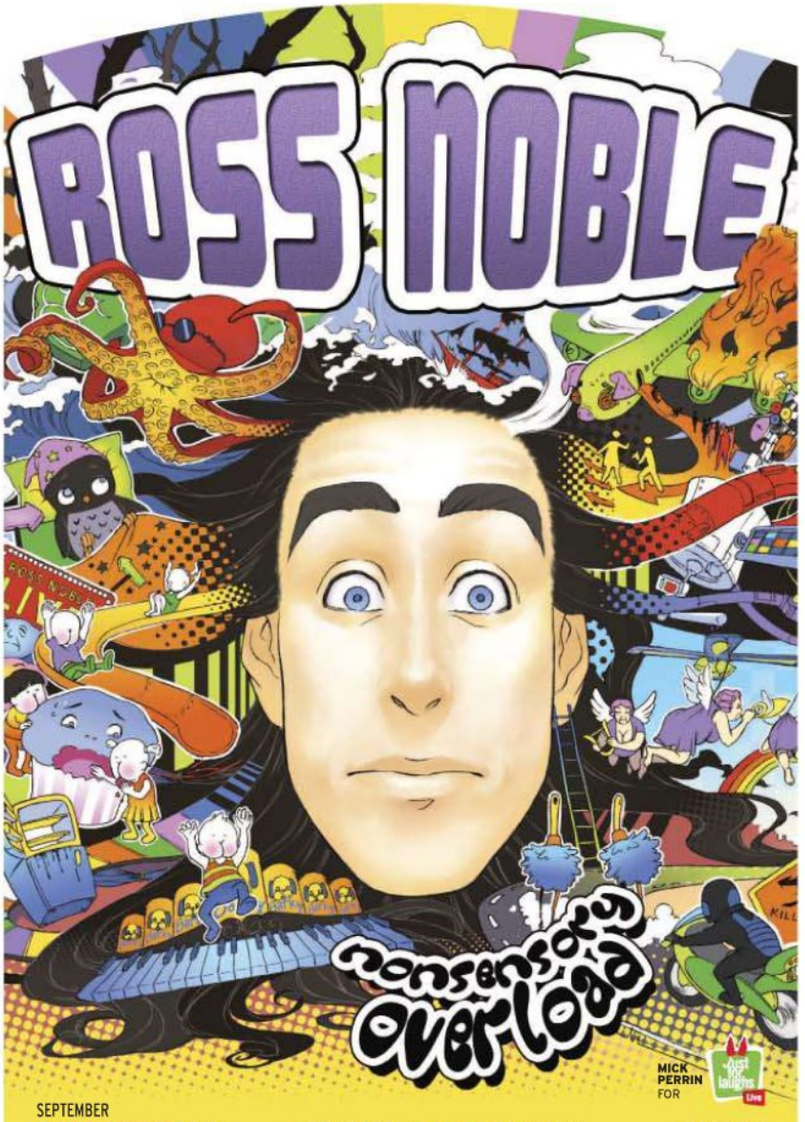
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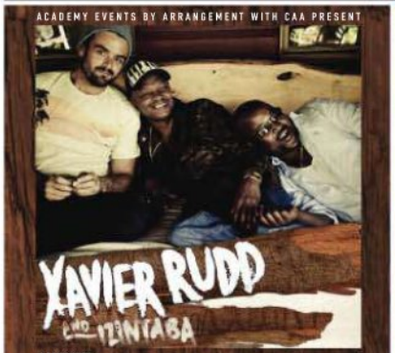
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JULY
01 GLASGOW KING TUTS
03 BELFAST AUNTIE ANNIES
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July 16	Guilfest with Orbital and The Human League	August 28	SW4 Weekender with Armin Van Buuren & Paul Oakenfold
July 16	Cock Rock with Dodgy, King Blues, Kid British	August 29	Creamfields 2010 with Tiesto, Paul Van Dyk, Sasha
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My bandmates are making me choose between them and my girlfriend, as they say she is the "Nancy Spungen" type. What should I do?
Stuck In The Middle, Birmingham

You have to ask your band if they are willing to replace the void in your life that will remain if you kick the missus into touch. Will they love you, support you, and perform fellatio on you every Sunday morning before you go out for the papers? Or better yet, go out for the papers themselves and let you get more kip? Because that, my friend, is true love. And probably the reason I've not had sex in 10 years. ***Uncle Pete***

MATES IN A STATE

I'm in a band with very old friends but we are going nowhere and I want to leave for a better combo. How do I tell them without them hating me?
In Limbo, London

One day you'll look back on this 'dilemma' and laugh. Admittedly, your bandmates won't laugh about it at all – indeed, if you get even so much as a sniff of success then they will despise you and will probably become alcoholics too. In fact, they definitely will. But you can't let such matters get in the way of your mercenary charge for stardom. You may feel guilty about friends lost, but that's what hard drugs are for. ***Uncle Pete***

GETTING SHIRTY

Our drummer designs our T-shirts and is taking all the cash from the sales – and he's making loads more than us. Should we make him split it evenly?
No Brass In Pocket, Brighton

I am shocked, nay sickened, by your attitude. Every T-shirt that he sells is like a walking, machine-washable billboard for your wretched, ungrateful combo. More to the point, the man's a drummer! The odds in life are stacked against him from the start, and you'd happily take money from his pocket and food from his drooling mouth? Be thankful he's not a bassist – I'd be getting the social services in to deal with you. ***Uncle Pete***

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Rehearsals from £5 p/h incl b/lane
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ARTISTS WANTED

WANTED
All-female rock band looking for a fearless frontperson with shit loads of attitude and a lead guitarist who makes Jimmy Page look sloppy! Must be hungry, committed & driven. Absolutely no older than 23yrs of age.
Email info, photo and/or video footage to
ran@sleepersounds.com

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www.redzonemusic.co.uk

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Ash Dosanjh

BOOKING NOW



YEASAYER

STARTS: Cardiff Millennium Music Hall, October 19

DON'T MISS

Forget all that you've heard about hipster posturing being mandatory for bands coming out of Brooklyn. If three-piece Yeasayer are anything to go by then it's the weird and... well, truly weird that should be celebrated first and foremost in that city's music community. Successfully overcoming the obstacles of that condition known as 'dreaded second album syndrome' with 'Odd Blood', Yeasayer have traded in the earthy alt.indie of their debut 'All Hour Cymbals' for something more pop-orientated. There's not many bands that can fuse the classic-rock charms of Toto with brazen dance-funk mayhem of the likes of Animal Collective and Grizzly Bear.
NME.COM/artists/yeasayer



AU REVOIR SIMONE

STARTS: London Scala, June 10

Brooklyn's dream-pop trio come to the UK.
NME.COM/artists/au-revoir-simone



ANVIL

STARTS: Manchester Academy 3, June 14

The most unlucky band in metal return to the live circuit for a last-ditch attempt to make it.
NME.COM/artists/anvil



PETER DOHERTY

STARTS: Wigan Club Nirvana, June 16

The singer-songwriter puts his other two bands to one side for solo dates.
NME.COM/artists/peter-doherty



SCISSOR SISTERS

STARTS: Glasgow Barrowland, June 16

American pop deviants return with third album 'Night Work', in June.
NME.COM/artists/scissor-sisters



SLASH

STARTS: Dublin Vicar St, June 29

The ex-GN'R guitarist heads back to the UK following his appearance at the NME Awards for some solo shows.
NME.COM/artists/slash



BOMBAY BICYCLE CLUB

STARTS: Manchester St Philips Church, July 12

A string of acoustic dates in support of album 'Flaws', out on July 12.
NME.COM/artists/bombay-bicycle-club



CALVIN JOHNSON

STARTS: London Trinity Centre Hall, August 10

The K Records founder and former member of Beat Happening treats the UK to a rare solo outing.
NME.COM/newmusic



SUMMER SUNDAE WEEKENDER

STARTS: Leicester De Montfort Hall & Gardens, August 13

Annual shindig with The Fall, Mumford & Sons and The Futureheads.
NME.COM/festivals



PLAN B

STARTS: Margate Winter Gardens, October 26

Londoner Benjamin Paul Ballance Drew (aka Plan B) tours in support of new album 'The Defamation Of Strickland Banks'.
NME.COM/artists/plan-b



SKUNK ANANSIE

STARTS: Manchester Academy, November 13

Led by the striking singer Skin, one of the Britpop-era bands that time forgot reform (like so many of their peers) for a string of reunion dates.
NME.COM/artists/skunk-anansie



SPOON

STARTS: O2 Shepherds Bush Empire, London, November 16

Vintage indie-rockers from Texas famously named after a Can song, Spoon hit the UK in support of seventh studio album 'Transference'.
NME.COM/artists/spoon



THE NATIONAL

STARTS: O2 Academy Bristol, November 24

Revered Brooklyn five-piece return to the UK later this year following the release of critically acclaimed new album 'High Violet'.
NME.COM/artists/the-national

GETTY, TOM OXLEY, JAMES QUINTON, EMILIE BAILEY

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PICK *of the* WEEK

What to see this week? Let us help



LIARS

STARTS: O2 Shepherds Bush Empire, London (Thurs)

NME PICK

A spirit of restlessness has led Liars to not only relocate constantly – from New York to Berlin to LA – but remake their sound with each album. Through indie-funk, horror-rock and drum symphonies they've arrived at the noisy synth-punk of 'Sisterworld'. Inspired by LA's mix of sunny cheerfulness and violent nihilism, the album is an unpredictable rollercoaster. Gentle gushes of electronica are suddenly swamped by explosive surges of rhythm, while singer Angus Andrew alternates between high-pitched croons and shouted, murderous threats. It's a vertiginous and thrilling listen. And live, its effects are amplified...

NME.COM/artists/liars



Everyone's Talking About **VERONICA FALLS**

STARTS: London Camp Basement (Thurs)

The pop shoegaze bid for world domination continues with the beautifully ramshackle Veronica Falls heading out on the road. Playing in support of melodramatic gothic scuzz new single 'Beachy Head', the London four-piece kickstart their tour with a capital show alongside the mighty Male Bonding.

NME.COM/newmusic



Don't Miss **DOT TO DOT FESTIVAL**

STARTS: Bristol (Sat), Nottingham (Sun), Manchester (Mon)

Taking place over three days in three separate cities, the annual Dot To Dot festival is upon us once more. It is proving its indie-rock credentials with a line-up including The Eighties Matchbox B-Line Disaster, Mystery Jets, Ellie Goulding, The Cheek, Beach House and many, many more.

NME.COM/festivals



Radar Stars **WASHED OUT**

STARTS: Leeds Brudenell Social Club (Thurs)

In the run-up to the release of new EP 'Life Of Leisure', Ernest Greene brings his bedroom-pop moniker Washed Out to the UK. Imbued with a sound that comes across like a sedated Crystal Castles, expect to hear blissed-out and '80s-tinged dream synth-disco of the very best kind.

NME.COM/newmusic

GETTY, DANNY NORTH, BEN ROWLAND, SEBASTIEN PAQUET, KRISTIAN VEOMANS, ANDY WILLSHER, ANDY WHITTON

GIG GUIDE KEY:

+14 = 14 AND ABOVE +16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW
FR = FREE ENTRY WA = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

WEDNESDAY

May 26

ABERDEEN
The Eighties Matchbox B-Line Disaster The Tunnels 01224 211121

BELFAST
Marina And The Diamonds Speakeasy 028 9027 3106

BIRMINGHAM
Aceldama O2 Academy 3 0870 771 2000 WA
Pendulum O2 Academy 0870 771 2000 WA
The Rocket Summer O2 Academy 2 0870 771 2000 WA

BRIGHTON
Field Music Concorde 2 01273 673311
Lauren Pritchard Latest Music Bar 01273 687 171
The Wailing Souls Komedia 01273 647100

BRISTOL
Alkaline Trio O2 Academy 0870 771 2000 WA
Neal Casal Thekla 08713 100000
Nell Bryden Fleece 0117 945 0996
Nova Robotics Louisiana 0117 926 5978

CARDIFF
Islet/Yuck/Team Brick Clwb Ifor Bach 029 2023 2199
People In Planes Barfly 029 2066 7658 +16
The Ruby Suns Buffalo Bar 02920 310312

CHELMSFORD
Call The Doctor Barhouse 01245 356811

COLCHESTER
The Candle Thieves The Twist 01206 562 453

CORK
Nicole Maguire The Pavilion 00 35321 427 6228

DUBLIN
Brendan Perry Tripod 00 353 1 4780225
Rihanna The O2 01 819 8888

EDINBURGH
Kassidy Cabaret Voltaire 0131 220 6176
Natalie Merchant Usher Hall 0131 228 1155
Steve Harley Queen's Hall 0131 668 2019

GLASGOW
Duracell 13th Note Café 0141 553 1638
Mayer Hawthorne King Tut's Wah Wah Hut 0141 221 5279

IPSWICH
The Intelligence Men PJ McGinty's 01473 251 515

LEEDS
Cauldron Joseph's Well 0113 203 1861
Little Comets Cockpit 0113 244 3446
Otiks Getaway Packhorse 0113 245 3980
Slayer O2 Academy 0870 771 2000 WA
The Unthanks Brudenell Social Club 0113 243 5866

LONDON
Accept O2 Academy Islington 0870 771 2000 WA
Alicia Keys The O2 0870 701 4444
Anais Mitchell 12 Bar Club 020 7240 2622
The Beatbullyz Monto Water Rats 020 7837 4412
Chantel McGregor 100 Club 020 7636 0933
Dead Meadow Bush Hall 020 8222 6955
Dr Dog Cargo 0207 749 7840
Emarosa Barfly 0870 907 0999 +14
The Friday Nights Good Ship 020 7372 2544
Jerome Noetinger Café Oto 0871 230 1094
Joe Driscoll Borderline 020 7734 5547
Johnny Flynn Electric Ballroom 020 7485 9006
Jonsi Forum 020 7344 0044
Karen Elson The Lexington 020 7837 5387
Lantern Pike/The Muel/The Joe Public/Earth Hours Dublin Castle 020 7485 1773
Martha Tilston Union Chapel 020 7226 1686
Midas Fall Buffalo Bar 020 7359 6191
The Minutes 229 Club 020 7631 8310
The Mohawk Lodge/Trilobite/Eamon McGrath Windmill 020 8671 0700
Octoberman Camden Head 020 7485 4019
The Oli Brown Band Jazz Café 020 7916 6060
Paul Weller/Erland & The Carnival Royal Albert Hall 020 7589 8212
Pussycat And The Dirty Johnsons Arts Club 020 7460 4459
Quasi Hoxton Square Bar & Kitchen 020 7613 0709
Ray Wylie Hubbard Luminaire 020 7372 7123
Rhode Island Red/Robbie Boyd Bull & Gate 020 7485 5358
Sudden Exit/Lip Service Dingwalls 020 7267 1577
Tanlines Camp Basement 0871 230 1094
Two Door Cinema Club Heaven 020 7930 2020
Yeasayer KOKO 020 7388 3222 +16
Ingrid Michaelson O2 Shepherds Bush Empire 0870 771 2000 WA

MANCHESTER
Chiddy Bang Roadhouse 0161 228 1789
Goldheart Assembly Deaf Institute 0161 330 4019
Heat Night And Day Café 0161 236 1822
Heavy Trash Academy 3 0161 832 1111
Rod Stewart Evening News Arena 0161 950 5000

NEWCASTLE
The Wonder Years O2 Academy 2 0870 771 2000 WA

NORWICH
Fairport Convention Arts Centre 01603 660352

NOTTINGHAM
Bonobo Rescue Rooms 0115 958 8484
The Loud Maze 0115 947 5650
Visions Of Trees/The Foreign Office Spanky Van Dyke 0115 924 3730

PORTSMOUTH
Mia Hope Wedgewood Rooms 023 9286 3911

PRESTON
The Hickey Underworld The Mad Ferret 01772 257180

SHEFFIELD
Johnny Dowd Boardwalk 0114 279 9090

SOUTHAMPTON
RX Bandits Joiners 023 8022 5612

ST ALBANS
Polly Poison & Her Electric Antidote Horn 01727 853143

SWANSEA
Slow Club Sin City 01792654226

TUNBRIDGE WELLS
The Xcerts The Forum 08712 777101

WAKEFIELD
Po' Girl The Hop 0871 230 1094

WOLVERHAMPTON
Justin Currie Slade Room 0870 320 7000

YEOVIL
Every Avenue The Orange Box 01604 239100



Goldheart Assembly, Deaf Institute, Manchester

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THURSDAY
May 27

NME RADIO Firas stands in for Iain Baker this week, playing out some of the best and most brazen blogged tracks around

BATH
The Duchess And The Duke Moles 01225 404445
BELFAST
Neal Hughes Katy Dalys 028 9032 5942
BIRMINGHAM
Frank Turner O2 Academy 2 0870 771 2000 WA
Goldheart Assembly Glee Club 0870 241 5093
BRIGHTON
Christy Moore Dome 01273 709709
Oneohtrix Point Never Freebutt 01273 603974
BRISTOL
Godsized Fleece 0117 945 0996
Jaguar Skills O2 Academy 2 0870 771 2000 WA
Tin Pan Gang Louisiana 0117 926 5978
CAMBRIDGE
Jim Bob Portland Arms 01223 357268
CARDIFF
Lights Barfly 029 2066 7658 +14
Swanton Bombs Buffalo Bar 02920 310312
CHELMSFORD
The Mistaken Demeanour Barhouse 01245 356811
CORK
Brendan Perry The Pavilion 00 35321 427 6228
The Joy Formidable Cyprus Avenue 00 35321 427 6165
DERBY
Gretchen Peters Flowerpot 01332 204955
DUBLIN
Lunasa Button Factory 00 3531 670 9202
Marina And The Diamonds Tripod 00 353 1 4780225
EDINBURGH
The Eighties Matchbox B-Line Disaster/Gold Future Joy Machine Cabaret Voltaire 0131 220 6176
Octoberman Sneaky Pete's 0131 225 1757
EPSOM
Our Lost Infantry Native Tongue 01372 720 450
GLASGOW
Heavy Trash Stereo 0141 576 5018
Nina Nastasia Nice'n'Sleazy 0141 333 9637
Paul Vickers And The Leg 13th Note Café 0141 553 1638
Skinny Villains O2 ABC2 0141 204 5151 WA
Slayer Barrowlands 0141 552 4601
Son Of Dave King Tut's Wah Wah Hut 0141 221 5279
GUILDFORD
Neil Bryden Boileroom 01483 440022
HARLOW
Magna Saga Square 01279 305000
HITCHIN
Zion Train Club 85 01462 432767
LEEDS
The Damned O2 Academy 0870 771 2000 WA
Villagers Brudenell Social Club 0113 243 5866
Washed Out/Small Black Nation Of Shopkeepers 0113 203 1831
LEICESTER
The Foxes Music Café 0116 262 5050
LIVERPOOL
The Ruby Suns Mojo 0844 549 9090
Slow Club O2 Academy 2 0870 771 2000 WA

LONDON
Alight Dublin Castle 020 7485 1773
The Bang Bangs Cross Kings 020 7278 8318
Ben Howard Monto Water Rats 020 7837 4412
Black Eyed Peas The O2 0870 701 4444
Cashier No.9 Underbelly 0207 613 3105
Chapel Club Village Underground 020 7422 7505
Chiddy Bang Scala 020 7833 2022
Daniel Honey Metro Club 020 7229 9254
The Dirty Royals/The Last Republic/Circles Bull & Gate 020 7485 5358
Ekleptica Dingwalls 020 7267 1577
Enforcer Old Blue Last 020 7613 2478
Hangry & Angry Underworld 020 7482 1932
Hindi Zahra Jazz Café 020 7916 6060
Johnny Lazer 229 Club 020 7631 8310
Jonathan Powell Troubadour Club 020 7370 1434
Jonsi Forum 020 7344 0044
The Kissaway Trail Cargo 0207 749 7840
Liars O2 Shepherds Bush Empire 0870 771 2000 WA
Male Bonding/Pens/Veronica Falls Camp Basement 0871 230 1094
Martin Creed Hoxton Square Bar & Kitchen 020 7613 0709
Paul Weller/Erland & The Carnival Royal Albert Hall 020 7589 8212
Pysch Buffalo Bar 020 7359 6191
Rob Smith/The Plans/Napoleon In Rags/Zoo Zero Hope & Anchor 020 7354 1312
Sam Amidon Bush Hall 020 8222 6955
Sa Dingding Union Chapel 020 7226 1686
Sia Roundhouse 020 7482 7318
Silas Scream Lounge 020 8667 0155
Thomas J Speight Borderline 020 7734 5547
Tinashe Arts Club 020 7460 4459
The Ukrainians 100 Club 020 7636 0933
Underground Heroes Barfly 0870 907 0999 +14
White Belt Yellow Tag/Mabel Love The Lexington 020 7837 5387

MANCHESTER
Bonobo Band On The Wall 0161 832 6625
Dead Meadow Academy 3 0161 832 1111
Karen Elson Night And Day Café 0161 236 1822
Mayer Hawthorne Ruby Lounge 0161 834 1392
Rod Stewart Evening News Arena 0161 950 5000
Teenage Fanclub Academy 2 0161 832 1111

MIDDLESBROUGH
Kinfauns Dr Brown's 01642 213213
NEWCASTLE
New Generation Blues O2 Academy 2 0870 771 2000 WA
NORTHAMPTON
Eamon McGrath Bantam 01604 632 534
NORWICH
Johnny Dowd Arts Centre 01603 660352
NOTTINGHAM
Dear Superstar Rock City 08713 100000
Lady Gaga Trent FM Arena 08444 124 624
PORTSMOUTH
Up C Down C Wedgewood Rooms 023 9286 3911
READING
Brassneck Purple Turtle 01734 594549
SHEFFIELD
The Candle Thieves Bungalows And Bears 0114 279 2901
Romi Mayes Boardwalk 0114 279 9090
SOUTHAMPTON
Every Avenue Joiners 023 8022 5612
STOKE ON TRENT
The Fortunas Sugarmill 01782 214991
ST ALBANS
Hugh Cornwell Horn 01727 853143
SWINDON
Bateleurs The Rolleston 01793 534238
John Otway The Vic 01793 535713
TUNBRIDGE WELLS
Trigger The Bloodshed The Forum 08712 777101
WAKEFIELD
Holly Taymar Henry Boons 01924 378126
Narcotic Death Snooty Fox 01924 374455
WOLVERHAMPTON
Faithless Civic Hall 01902 552121
YORK
Example The Duchess 01904 641 413
Joe Carnall & The Book Club Fibbers 01904 651 250 +14



The Joy Formidable, Cyprus Avenue, Cork

FRIDAY
May 28

ABERDEEN
Son Of Dave Warehouse 0844 847 2319
ANGLESEY
The Ruby Suns/Django Django/Cate Le Bon/Islet/Plank!/Andy Hickie/To Sophia Trip Festival 0871 230 1094
BELFAST
Chris T-T/Frank Turner Queen's University 028 9024 5133
In Case Of Fire Auntie Annie's 028 9050 1660
BIRMINGHAM
The Arcadian Kicks Sound Bar 0121 2362220
Bonobo Hare And Hounds 0121 444 2081
One Sixth Of Tommy Island Bar 0121 632 5296
BOURNEMOUTH
New Found Glory O2 Academy 01202 399922 WA
BRIDLINGTON
Imelda May Spa Theatre 01262 678258
BRIGHTON
Charly Coombes And The New Breed Freebutt 01273 603974
Lights Audio 01273 624343
BRISTOL
The Delays Louisiana 0117 926 5978
The Hinkley Veltones The Cooler 0117 945 0999
Rangda Croft 0117 987 4144
CARDIFF
The Epstein Clwb Ifor Bach 029 2023 2199
Every Avenue Barfly 029 2066 7658 +16
Peggy Sue Buffalo Bar 02920 310312
CHELMSFORD
The Library Suits Barhouse 01245 356811
COLCHESTER
To Kill A Rose The Twist 01206 562 453
CORK
Andy Dunne Clancy's 00 35321 427 6097
New Young Pony Club Cyprus Avenue 00 35321 427 6165
Soul Driven The Pavilion 00 35321 427 6228
DUBLIN
Bassekou Kouyate & Ngoni Ba Button Factory 00 3531 670 9202
Chic Tripod 00 353 1 4780225
Fusion Family Whelan's 00 3531 475 9372
The Joy Formidable Academy 2 00 3531 877 9999
Sleep Thieves Whelan's (Upstairs) 00 3531 475 9372
EDINBURGH
Delta Mainline Bongo Club 0131 558 7604
Jesus H Foxx Sneaky Pete's 0131 225 1757
The Oli Brown Band The Caves 0131 557 8989
Wolfgang Gartner Cabaret Voltaire 0131 220 6176
GLASGOW
The Damned O2 ABC 0870 903 3444 WA
Gold Future Joy Machine The Flying Duck 0141 572 0100
Karen Elson Arches 0141 221 4001
Octoberman Brel 0141 342 4966
Quasi Captain's Rest 0141 331 2722
Rinoa! Rinoa! O2 Academy 2 0870 771 2000 WA
Villagers King Tut's Wah Wah Hut 0141 221 5279
Washed Out/Small Black Stereo 0141 576 5018
20 Names 13th Note Café 0141 553 1638

GUILDFORD
Jim Bob Boileroom 01483 440022
HITCHIN
Scream! Shout! Say Nothing Club 85 01462 432767
IPSWICH
The Smoking Diaries PJ McGinty's 01473 251 515
LEEDS
All Your Heroes Santiago 0113 244 4472
The Candle Thieves Cockpit Room 3 0113 2441573
Hugh Cornwell Cockpit 0113 244 3446
Mayer Hawthorne Hi-Fi Club 0113 242 7353
Oneohtrix Point Never Cardigan Arms 0113 274 2000
LEICESTER
Johnny Dowd Musician 0116 251 0080
LIVERPOOL
Richard James O2 Academy 2 0870 771 2000 WA

CLUB NME
LONDON
WAX FANG + DEAD CONFEDERATE
KOKO
020 7388 3222

LONDON
Black Cherry King's Cross Social Club 0207 278 4252
Black Eyed Peas The O2 0870 701 4444
Boogaloo Crew/Arrow!!!/Robin/Boa Boa/Z-Shed Gang/Warlock/Subeena 93 Feet East 020 7247 6095
Booker T Jazz Café 020 7916 6060
Crazy Arm Garage 020 7607 1818
Current 93 Forum 020 7344 0044
Dananananaykroyd The Lexington 020 7837 5387
Fat Lips Good Ship 020 7372 2544
Goldheart Assembly King's College 020 7836 7132
Joe Bonamassa Apollo 0870 606 3400
Maybe Myrtle Tyrtle Barfly 0870 907 0999
Mica Paris Bush Hall 020 8222 6955
The Moguls/Vector Vendetta/Minor Coles/The Roundel Target Hope & Anchor 020 7354 1312
Monica & The Explosion 12 Bar Club 020 7240 2622
Moxie & Elvee Rhythm Factory 020 7247 9386
Paul Weller/Erland & The Carnival Royal Albert Hall 020 7589 8212
Pendulum Wembley Arena 0870 060 0870
The Popsocks/The Velvetines Dublin Castle 020 7485 1773
Ray Dar Vees Monarch 0871 230 1094
Remedial Queen Of England Café Oto 0871 230 1094
Rolo Tomassi Underworld 020 7482 1932
Rough Science/Sleeping With Wolves/Underground Bounders & The Vanity Bull & Gate 020 7485 5358
Sort You Right Nice Buffalo Bar 020 7359 6191


New Young Pony Club, Cyprus Avenue, Cork

Space Ritual 100 Club 020 7636 0933
Swedish House Mafia O2 Academy Brixton 0870 771 2000 WA
Tom Bradley and The Bad Maracas Troubadour Club 020 7370 1434
Twelfth Night Luminaire 020 7372 7123
The Whigs/Civic Civic Windmill 020 8671 0700
Your Kids Enterprise 020 7485 2659
Zemmy Monto Water Rats 020 7837 4412

MANCHESTER
Karima Francis Night And Day Café 0161 236 1822
The Longcut Roadhouse 0161 228 1789
RX Bandits Academy 3 0161 832 1111
Westlife Evening News Arena 0161 950 5000

MIDDLESBROUGH
Sparrow And The Workshop Westgarth Social Club 01642 242164
NOTTINGHAM
Breathe Carolina Rock City 08713 100000
Homecut Spanky Van Dyke 0115 924 3730

OXFORD
Jon Boden & The Remnant Kings O2 Academy 2 0870 771 2000 WA
PETERBOROUGH
We Are Fiction Met Lounge 01733 566100
PORTSMOUTH
Bemis Cellars 0871 230 1094
Mojo Dollar Wedgewood Rooms 023 9286 3911
SHEFFIELD
David R Black Corporation 0114 276 0262
The Haunted O2 Academy 2 0870 771 2000 WA
Teenage Fanclub Leadmill 0114 221 2828
SOUTHAMPTON
Die So Fluid Joiners 023 8022 5612
Starman Unit 02380 225612
SUNDERLAND
Lauren Pritchard Independent 0191 565 8947
SWINDON
Dave Evans 12 Bar 01793 535713
Megadeth The Furnace 01793 534238
Sleepy Eye Slim The Rolleston 01793 534238
TUNBRIDGE WELLS
Casiokids The Forum 08712 777101
WAKEFIELD
Slab Snooty Fox 01924 374455
Soul Circus Escobar 01924 332000
WATFORD
Arbitors Flag 01923 218413
WOLVERHAMPTON
InMe Slade Room 0870 320 7000
WREXHAM
I Am Austin Central Station 01978 358780
YORK
The Eighties Matchbox B-Line Disaster The Duchess 01904 641 413
Northern Glory The Stone Roses Bar 01904 670696

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SATURDAY
May 29


Chrome Hoof, Brudenell Social Club, Leeds

ANGLESEY
Erland & The Carnival/Beth Jeans Houghton/The Soundcarriers/Gallops Trip Festival 0871 230 1094

BELFAST
The Joy Formidable Spring & Airbrake 028 9032 5968
Kassidy Queen's University 028 9024 5133
The Urges Pavilion 028 9024 6971

BIRMINGHAM
Mayer Hawthorne O2 Academy 3 0870 771 2000 WA
Slayer O2 Academy 0870 771 2000 WA

BRIGHTON
The Blockheads Komedia 01273 647100
The Good Natured Jam 0871 230 1094
Secret Affair Concorde 2 01273 673311
Verses Engine Room 01273 728 999
Viking Skull Freebutt 01273 603974

BRISTOL
Dot To Dot Festival: **Wild Beasts/Los Campesinos!/Ellie Goulding/Mystery Jets/The Eighties Matchbox B-Line Disaster/The Cheek/Chapel Club/Field Music/Liars/Blood Red Shoes/Twisted Wheel/Washed Out/Egyptian Hip Hop/Dan Sartain/Johnny Foreigner/Daisy Dares You/Lonelady/Fun** Various venues 0871 230 1094

CAMBRIDGE
The Lancashire Hotpots Portland Arms 01223 357268

CARDIFF
Dananananaykroyd Clwb Ifor Bach 029 2023 2199
Justin Grounds Buffalo Bar 02920 310312
New Objects Barfly 029 2066 7658
Pendulum International Arena 029 2022 4488

CHELMSFORD
Seven Summers Barhouse 01245 356811

CORK
Clockworks Clancy's 00 35321 427 6097
Fish Go Deep The Pavilion 00 35321 427 6228

DERBY
Buddy Whittington Flowerpot 01332 204955

DUBLIN
New Young Pony Club Button Factory 00 3531 670 9202
The Rags Whelan's 00 3531 475 9372

EDINBURGH
Boo Hewerdine Bongo Club 0131 558 7604
The Damned Picture House 0844 847 1740
Dead Meadow The Electric Circus 0131 226 4224
Remember Remember Sneaky Pete's 0131 225 1757

EXETER
Teenagersintokyo Cavern Club 01392 495370

GALWAY
Duke Special Black Box 00 353 91 569777
Eric Bibb Roisin Dubh 00 35391 586540

GLASGOW
Dan Reed Band King Tut's Wah Wah Hut 0141 221 5279
Marina And The Diamonds QMU 0141 339 9784
Psycho Candy O2 ABC2 0141 204 5151 WA
Witch Sorrow 13th Note Café 0141 553 1638

GUILDFORD
Hold Your Horse Is Boileroom 01483 440022

HARLOW
The Grit Square 01279 305000

HITCHIN
Glass Artery Club 85 01462 432767

IPSWICH
Ideals The Swan 01473 252485
Labasheeda PJ McGinty's 01473 251 515

LEEDS
Albert Ross & The Otters The Library 0113 2440794
Chrome Hoof Brudenell Social Club 0113 243 5866
Johann Johannsson Grand Theatre 0113 222 6222
Nicola's Cage Rios 0844 414 2182
Pamela Wyn Shannon Santiago 0113 244 4472
The Prowlers New Roscoe 0113 246 0778
Slow Club Cockpit 0113 244 3446
The Steve French Band The Owl 0113 256 5242

LEICESTER
Rose Elinor Dougall Firebug 0116 255 1228

LIVERPOOL
The Muffin Men O2 Academy 2 0870 771 2000 WA

LONDON
Arthur 12 Bar Club 020 7240 2622
Bobby McFerrin Barbican Hall 020 7638 8891
Bonobo Roundhouse 020 7482 7318
Charly Coombes And The New Breed Luminaire 020 7372 7123
Claudio Baglioni Royal Albert Hall 020 7589 8212
Current 93 Forum 020 7344 0044
David Thomas Café Oto 0871 230 1094
David Thomas Broughton/Bleeding Heart Narrative/Matt Riviere Windmill 020 8671 0700
Dirty Money Underworld 020 7482 1932
Dutch Uncles Proud Galleries 020 7482 3867
Four Dead In Ohio The Lexington 020 7837 5387
Gaetano Dublin Castle 020 7485 1773
Gringo Da Parada Arts Club 020 7460 4459
The Hamsters Halfmoon 020 8780 9383
Hombres G O2 Shepherds Bush Empire 0870 771 2000 WA
James Taylor Quartet Monto Water Rats 020 7837 4412
Josh Edwards/Noxshi/Cry Raphael Hope & Anchor 020 7354 1312
King Of Conspiracy Barfly 0870 907 0999
Los Good Ship 020 7372 2544
Official Secrets Act/Fangs 93 Feet East 020 7247 6095
Paper Aeroplanes Slaughtered Lamb 020 8682 4080
Pocketbooks Buffalo Bar 020 7359 6191
Rasp Thorne & The Briars Barden's Boudoir 0770 865 6633
Rod Stewart The O2 0870 701 4444
Roll Deep O2 Academy 2 Islington 0870 771 2000 WA
Superkicks Peel 020 8546 3516
Swedish House Mafia O2 Academy Brixton 0870 771 2000 WA
Trevor Loveys Rhythm Factory 020 7247 9386

MANCHESTER
Alicia Keys Evening News Arena 0161 950 5000
Kof Club Academy 0161 832 1111
Lowline Night And Day Café 0161 236 1822
Son Of Dave Academy 3 0161 832 1111
To The Bones Roadhouse 0161 228 1789

NEWCASTLE
Dear Superstar O2 Academy 2 0870 771 2000 WA

NORTHAMPTON
Octoberman Lamplighter 01604 631 125

NORWICH
Jose Ferrera Arts Centre 01603 660352
Lazy Habits Noir 01603 621 640

NOTTINGHAM
Dave Evans Rock City 08713 100000
Malente Stealth 08713 100000
Neal Casal Maze 0115 947 5650

NUNEATON
Beholder Queen's Hall 02476 642 454

OXFORD
We Are Ugly (But We Have The Music) Wheatsheaf 01865 721156

READING
Losers Oakford Social Club 0116 255 3956

SHEFFIELD
Hot Pants Leadmill 0114 221 2828
Jackson Caged Plug 0114 276 7093

SOUTHAMPTON
Underground Heroes Joiners 023 8022 5612

STOURBRIDGE
One Sixth Of Tommy Katie Fitzgerald's 01384 374410

ST ALBANS
My Little Empire Horn 01727 853143

SWINDON
Angel Up Front The Rolleston 01793 534238
As Brothers We Stand The Furnace 01793 534238

WAKEFIELD
Ironrat Snooty Fox 01924 374455
Polka Party Escobar 01924 332000

WOLVERHAMPTON
Steve Harley Wulfrun Hall 0870 320 7000

YORK
Joe & Will Ask? Fibbers 01904 651 250 +14
Johnny Dowd The Duchess 01904 641 413

SUNDAY
May 30

ABERDEEN
The Damned Warehouse 0844 847 2319

AYR
Roddy Hart Bar Libertine 0871 230 1094

BATH
Octoberman Moles 01225 404445

BELFAST
The Lowly Knights Waterfront 028 9033 4455
Neil Bryden Auntie Annie's 028 9050 1660

BIRMINGHAM
Code 64 Eddie's Rock Club @ BUSK 0121 643 2093

BRIGHTON
The Meow Meows Engine Room 01273 728 999
Oxide & Neutrino Concorde 2 01273 673311

BRISTOL
Angry Boy Louisiana 0117 926 5978
The Wilders The Tunnels 0117 929 9008

CAMBRIDGE
Hammers Portland Arms 01223 357268
InMe Junction 01223 511511
Jon Boden & The Remnant Kings Junction 2 01223 511511

CARDIFF
Gareth Pearson Chapter Arts Centre 029 2031 1050

CORK
A Band Called Wanda Crane Lane Theatre 00353 21 427 8487
Frank Turner Cyprus Avenue 00 35321 427 6165

DUBLIN
Billy Ocean Vicar St 00 3531 889 4900
Crowded House Olympia 00 3531 679 3323
Kassidy Whelan's 00 3531 475 9372
Teenage Fanclub Academy 00 3531 877 9999

EDINBURGH
Hip Parade The Electric Circus 0131 226 4224
Marina And The Diamonds Liquid Room 0131 225 2564
Ray Wylie Hubbard Cabaret Voltaire 0131 220 6176
The Zombies The Caves 0131 557 8989

EXETER
Malefice Cavern Club 01392 495370

GLASGOW
Baskery Stereo 0141 576 5018
Ben Rua 13th Note Café 0141 553 1638
Richard James King Tut's Wah Wah Hut 0141 221 5279

LEEDS
Dead Meadow Brudenell Social Club 0113 243 5866
Karotte & Dinky Nation Of Shopkeepers 0113 203 1831
Little Dragon Hi-Fi Club 0113 242 7353
March Of The Defiants Carpe Diem 0113 243 6264
New Found Glory The Refectory 0113 380 1332
One English Pound Joseph's Well 0113 203 1861
Vinnie & The Stars Northern Monkey 0113 242 6630

LIVERPOOL
Michael Schenker Group O2 Academy 2 0870 771 2000 WA

LONDON
Ben Frost Luminaire 020 7372 7123
Blue Veils Good Ship 020 7372 2544
Cengiz Darabuka Garage 020 7607 1818
Charly Coombes And The New Breed Monto Water Rats 020 7837 4412
The Curators 100 Club 020 7636 0933
Drum Eyes/Stig Noise Mix/Napoleon 111rd/Sudden Weather Change/Trash Kit/Stairs To Korea Windmill 020 8671 0700
Forever Exiled/Turnbull Fury/Lost City Lights/Mendoza Dublin Castle 020 7485 1773
I Am Project Barfly 0870 907 0999 +16


Ellie Goulding, Dot To Dot Festival, Nottingham

Johnny Dowd Borderline 020 7734 5547
Lady Gaga The O2 0870 701 4444
Lily Gun Bull & Gate 020 7485 5358
Lula Alencar Café Oto 0871 230 1094
Mim Grey Bush Hall 020 8222 6955
Ora Cogan Slaughtered Lamb 020 8682 4080
Paul Van Dyk O2 Academy Brixton 0870 771 2000 WA
Punishment Of Luxury Underworld 020 7482 1932
Robert Dietz 93 Feet East 020 7247 6095

MANCHESTER
Neal Casal Ruby Lounge 0161 834 1392
The Paris Riots Night And Day Café 0161 236 1822
Slayer Academy 0161 832 1111
Westlife Evening News Arena 0161 950 5000

NEWCASTLE
Dan Reed O2 Academy 2 0870 771 2000 WA
Rangda The Cumberland Arms 0191 265 6151
Russell The Wolves Dog & Parrot 0191 261 6998

NORTHAMPTON
Example Roadmender Centre 01604 604222

NOTTINGHAM
Breadchasers Maze 0115 947 5650
The Candle Thieves Spanky Van Dyke 0115 924 3730
Dot To Dot Festival: **Mystery Jets/Ellie Goulding/The Eighties Matchbox B-Line Disaster/The Cheek/Chapel Club/Small Black/Egyptian Hip Hop/Fun/Dan Sartain/Johnny Foreigner/Daisy Dares You/Lonelady/Fol Chen/Goldheart Assembly/Dead Confederate/Washed Out/Blood Red Shoes/Liars** Various venues 0871 230 1094

OXFORD
The Delays O2 Academy 2 0870 771 2000 WA

PLYMOUTH
Pendulum Pavilions 01752 229922

PORTSMOUTH
Chris Ricketts Cellars 0871 230 1094
Senator Wedgewood Rooms 023 9286 3911

PRESTON
Wiley 53 Degrees 01772 893 000

SHEFFIELD
Yellow Brick Road Boardwalk 0114 279 9090

SOUTHAMPTON
Abdoujaparov Soul Cellar 023 8071 0648
The Xcerts Joiners 023 8022 5612

STAINES
Cats And Cats And Cats Hobgoblin 01784 452012

SWINDON
Andy Margrett & Markay The Rolleston 01793 534238
Zen Pigs The Vic 01793 535713

WAKEFIELD
Pilgrim Fathers Snooty Fox 01924 374455

WOLVERHAMPTON
Adrenaline Slade Room 0870 320 7000

YORK
Christy Moore Grand Opera House 01904 671818
Littlemores Fibbers 01904 651 250 +14

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MONDAY
May 31

NME RADIO Easing us into the Bank Holiday Monday is Jon Hillcock, who'll be providing a playlist of classic indie hits and the latest dancefloor fillers


Pendulum, Oasis Leisure Centre, Swindon

BELFAST
Eric Bibb Errigle Inn 028 9064 1410
New Young Pony Club Stiff Kitten 028 90238700

BIRMINGHAM
RX Bandits O2 Academy 3 0870 771 2000 WA

BRIGHTON
Nina Nastasia Freebutt 01273 603974

BRISTOL
La Faro Louisiana 0117 926 5978

CARDIFF
John Mouse Buffalo Bar 02920 310312

CORK
Booker T Opera House 00 35321 270022
Clive Barnes The Pavilion 00 35321 427 6228
Tony Dowler's Hellhounds Crane Lane Theatre 00353 21 427 8487

DUBLIN
Crowded House Olympia 00 3531 679 3323
Neil Bryden Button Factory 00 3531 670 9202
Powderfinger Vicar St 00 3531 889 4900

GLASGOW
New Found Glory O2 Academy 0870 771 2000 WA
Rangda Stereo 0141 576 5018
Sharleen Spiteri Royal Concert Hall 0141 353 8000

GUILDFORD
Zaramama Boileroom 01483 440022

LEEDS
The Bitter Tears Cardigan Arms 0113 274 2000
InMe Joseph's Well 0113 203 1861
Marina And The Diamonds Cockpit 0113 244 3446

LIVERPOOL
Fireworks O2 Academy 2 0870 771 2000 WA

LLANDUDNO
Christy Moore Venue Cymru 01492 872 000

LONDON
Bailey Tzuke Source Below 020 7434 9130
Ben's Diapers 12 Bar Club 020 7240 2622
Carnifex Underworld 020 7482 1932
The Charlatans Roundhouse 020 7482 7318
Dungen Luminaire 020 7372 7123
Gentleman Starkey/The Hall Of Mirrors/Chaos:Baby Dublin Castle 020 7485 1773
Jeffrey Lewis & The Junkyard/ Octoberman/Sound Of Rum/ PoetiCat/Brigitte Aphrodite Voutsa/The Woe Betides/Rob Auton Windmill 020 8671 0700
Kyrbgrinder Monto Water Rats 020 7837 4412
Lady Gaga The O2 0870 701 4444
The Neat Lock Tavern 020 7485 0909
The Notes Old Blue Last 020 7613 2478
Oneohtrix Point Never Cargo 0207 749 7840
Scout Niblett Borderline 020 7734 5547
Sue Lynch Café Oto 0871 230 1094
Sway Queen Of Hoxton 020 7422 0958
To Kill A King/Thee Single Spy/ Columbus Giant/Marcus Valance/ Jay Brown/Lo And The Beholds/The Bodells 93 Feet East 020 7247 6095
Ty Jazz Café 020 7916 6060

MANCHESTER
Crime In Stereo Night And Day Café 0161 236 1822
Dot To Dot Festival: Mystery Jets/ Wild Beasts/Beach House/Liars/ Field Music/Yuck/Lights/The Cheek/The Eighties Matchbox B-Line Disaster/Blood Red Shoes/O Children/Fun/Peggy Sue/Wax Fang/Daisy Dares You/ The Ruby Suns/The Chapman Family/Lawson/White Hinterland/ Dead Confederate Various venues 0871 230 1094

NORWICH
The Wailing Souls Arts Centre 01603 660352

NOTTINGHAM
Ben Frost Spanky Van Dyke 0115 924 3730
Slayer Rock City 08713 100000
The Union Station Massacre Maze 0115 947 5650

PETERBOROUGH
The Candle Thieves Met Lounge 01733 566100

SHEFFIELD
Not Advised Corporation 0114 276 0262

SOUTHAMPTON
This Is Atlantica Joiners 023 8022 5612

STOKE ON TRENT
The Rocket Summer Sugarmill 01782 214991

SWINDON
Pendulum Oasis Leisure Centre 01793 445401

TUNBRIDGE WELLS
Simon Fowler & Oscar Harrison The Forum 08712 777101

WAKEFIELD
Back Pepper Cats Escobar 01924 332000

WOLVERHAMPTON
Heart In Hand Slade Room 0870 320 7000

YORK
Freebass The Duchess 01904 641 413
The Oli Brown Band Fibbers 01904 651 250 +14

TUESDAY
June 1

ABERDEEN
Teenage Fanclub Warehouse 0844 847 2319

BIRMINGHAM
Black Eyed Peas LG Arena 0121 780 4133
Kassidy O2 Academy 3 0870 771 2000 WA
Villagers Glee Club 0870 241 5093

BRIGHTON
Ben Frost Freebutt 01273 603974
Natty Komedia 01273 647100

BRISTOL
The Acorn Louisiana 0117 926 5978
Twenty Twenty O2 Academy 0870 771 2000 WA

CAMBRIDGE
Ed Sheeran Junction 01223 511511

CARDIFF
Guns Barfly 029 2066 7658 +16

DUBLIN
Booker T Village 00 3531 475 9372
Crosby, Stills And Nash The O2 01 819 8888
Rangda Whelan's 00 3531 475 9372

EXETER
Trigger The Bloodshed Cavern Club 01392 495370

GLASGOW
Powderfinger O2 ABC 0870 903 3444 WA
RX Bandits King Tut's Wah Wah Hut 0141 221 5279
Scout Niblett Stereo 0141 576 5018

HITCHIN
1000 Hertz Club 85 01462 432767

LEEDS
The Grit Cockpit 0113 244 3446

LIVERPOOL
He She Jacaranda 0151 707 8281

LONDON
Against Me! Garage 020 7607 1818
Alkaline Trio Roundhouse 020 7482 7318
Ann Scott 12 Bar Club 020 7240 2622
Anoushka Lucas Troubadour Club 020 7370 1434
A Silent Film Borderline 020 7734 5547
Beach House Heaven 020 7930 2020
The Candle Thieves Monto Water Rats 020 7837 4412
Cobra Skills Underworld 020 7482 1932
Crocodiles White Heat @ Madame Jo Jo's 020 7734 2473
Dead Confederate Barfly 0870 907 0999 +14
The Famous Class O2 Academy 2 Islington 0870 771 2000 WA
Freebass 100 Club 020 7636 0933
JD Smith Windmill 020 8671 0700
Mark Olson Slaughtered Lamb 020 8682 4080
Rod Stewart The O2 0870 701 4444
Slow Club KOKO 020 7388 3222
Switchfoot Forum 020 7344 0044
Tete Underbelly 0207 613 3105
Tom Robinson O2 Shepherds Bush Empire 0870 771 2000 WA
The Unthanks Union Chapel 020 7226 1686
Vanna Garage (Upstairs) 0871 230 1094
Wovenhand Bush Hall 020 8222 6955

MANCHESTER
Dawn Landes Night And Day Café 0161 236 1822
George Benson Evening News Arena 0161 950 5000

MIDDLESBROUGH
The Foxes The Keys 01642 782 534

NEWCASTLE
InMe O2 Academy 2 0870 771 2000 WA

NORWICH
Erik Truffaz Arts Centre 01603 660352

NOTTINGHAM
The Damned Rescue Rooms 0115 958 8484
The Delays Bodega Social Club 08713 100000
Hit The Lights Rock City 08713 100000

PETERSFIELD
Polly Paulusma The Square Brewery 01730 264291

PRESTON
Dan Sartain The Mad Ferret 01772 257180

SOUTHAMPTON
Breathe Carolina Joiners 023 8022 5612

TUNBRIDGE WELLS
The Slits The Forum 08712 777101

WOLVERHAMPTON
Four Year Strong Slade Room 0870 320 7000


Natty, Komedia, Brighton

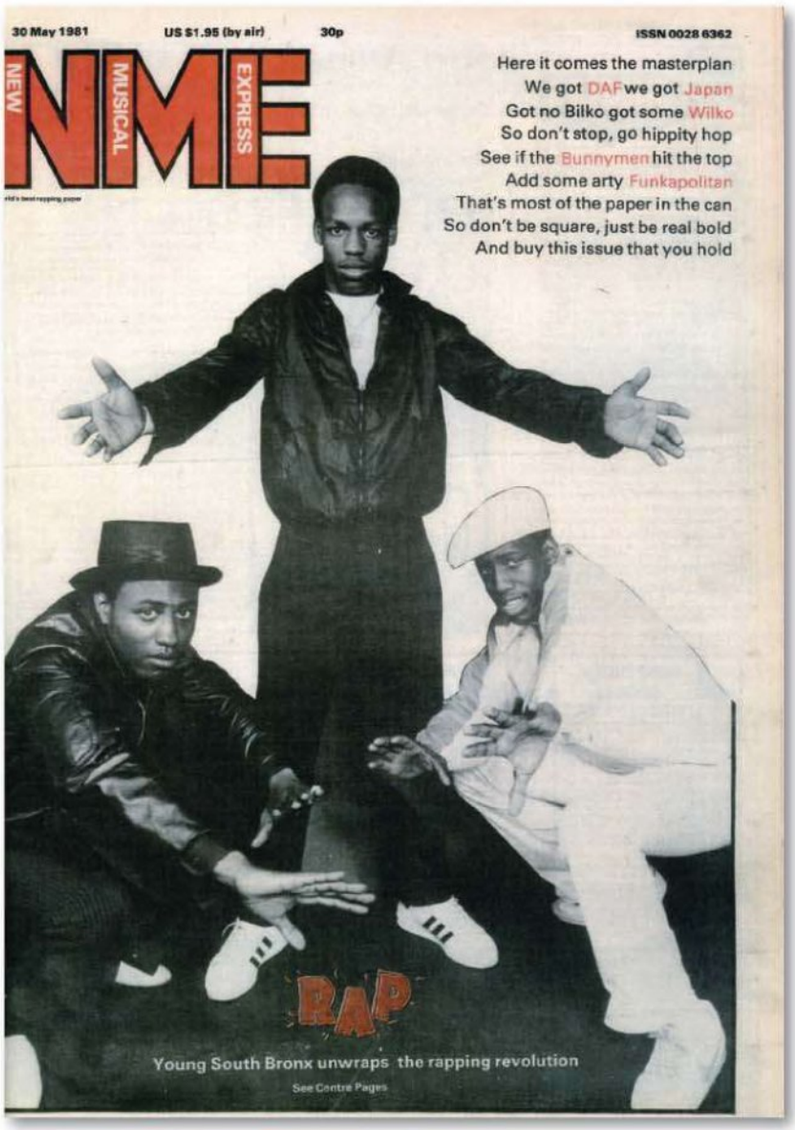
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THIS WEEK IN 1981

RAP GETS SEXY, MOURNING MARLEY AND BIG ON JAPAN



FIRST TIME RHYMES

The intro to this week's cover feature runs thus: "Rappin's fast and rappin's cool, so check it out or be a tool. We're gonna tell you all we're able, in this here piece by Richard Grabel. Photographs by Joseph Stevens... Whose name doesn't seem to rhyme with anything..."

It is fair to say at this point that *NME* – and indeed much of the world outside of the States – is still getting to grips with rap music. But in this excellent piece, more information is forthcoming thanks to an ill-fated meeting with Grandmaster Flash ("You know we ain't getting paid to do this?" his 'secretary' informs him) and a more affable Funky Four Plus One ("It wasn't hard to get them to talk. It was hard to get them to stop"). Graffiti writing is declared to be an advertisement to the world, saying, "I'm coming up from the bottom and here I am." The ethos of street parties, meanwhile, is made clear. "It got to a point where one DJ would go to another DJ's area and they'd have battles," says Rockwell (so named, "*'cos I rock so well!*") while Keith Caeser ("*I'm a real women-pleaser!*") adds: "If you did a good show, you could be sure everyone would be there next time."

"Rap is going to be heard," concludes the piece. "It's going to have children and bastard children and hybrids of all sorts." Which turns out to be true.



WAILERS MOURNING

Following his death on May 11, Bob Marley is finally buried in Jamaica, amid amazing scenes of public mourning. "The lines of people queuing extended into serpentine pleats the length of the building," says Vivien Goldman. "There'd be scampering, and the police sprayed tear-gas. But people kept shouting how Babylon must learn to respect the Dread."



BIG ON JAPAN

"Japan have missed so many boats on their voyage towards acceptance," writes Max Bell, "that they have come to resemble that rare hybrid, the unicorn." "People are now saying, 'Your time has come'," says David Sylvian, discussing the fact they have become fashionable. "But if we become successful now, people will say, 'Oh! You're part of *that*' and we'll die with it."

Also In The Issue That Week

- Writer Max Bell awards The Cramps' 'Googoo Muck' single of the week, writing that it is: "a record for anyone who wakes up at twilight and starts to itch"
- It is announced that The Specials will headline an open-air benefit concert in Coventry at the Butts Athletic Stadium. The show is to protest about the recent murder of Asian student Satnam Singh Gill, with proceeds going to the city's Asian and black community organizations
- An advert for UB40's debut album 'Signing Off' boasts: "In the charts for nine months and still going strong!"
- Adam & The Ants are Number One in both the NME Albums and Singles charts, with 'Kings Of The Wild Frontier' and 'Stand And Deliver' respectively

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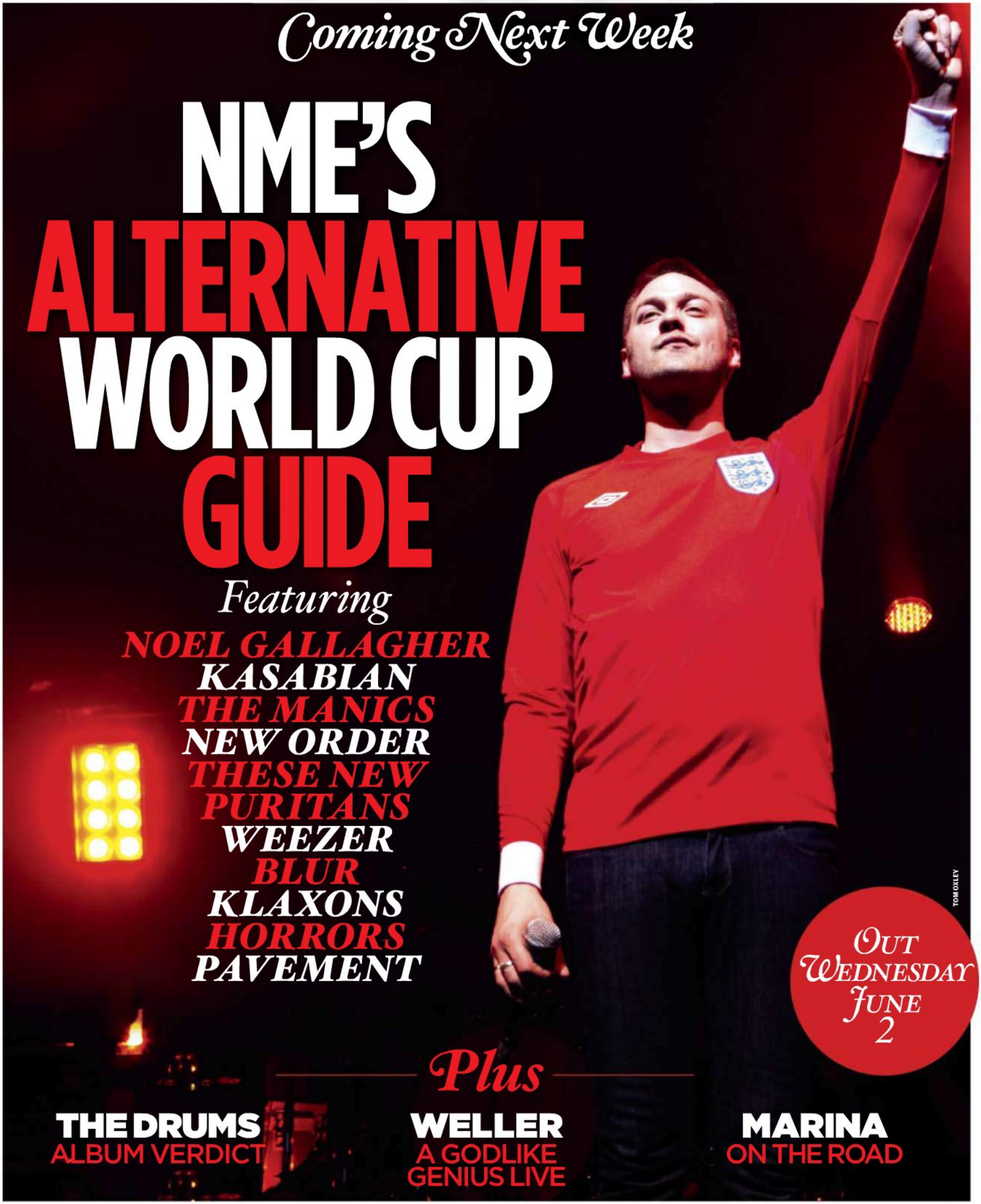
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FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Gavin Haynes

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The Big Issue

Keeping us locked in email battle this week...

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THE EMINEM SHOW GOES ON

FROM: Craig Thomas
To: NME

Perhaps we expect too much from Eminem's return (*Fanmail*, *NME*, 22 May). 'Relapse' was meant to be a reboot. Unfortunately, it got stuck between the poppy controversy of his back catalogue and a seeming desire to deal with his demons, rather than revelling in them. In the end he landed in the middle, causing mild irritation to his fans and general indifference to the rest of the world. After scrapping 'Relapse 2' and announcing 'Recovery', it seems he has made the decision to embrace positivity. The only problem being that Eminem has not shown any indication he can translate that into good songs, as evidenced by latest single 'Not Afraid'. I'm not promoting the idea of the tortured genius, but rather the idea that what he does is, at its best, angry and pain-filled. The days of Slim Shady are over; the question is, so what next? Perhaps he's entering into the hip-hop equivalent of Dylan's religious phase and it's just something he needs to get out of his system. We can only hope...

NME's response...

From: NME
To: Craig Thomas

Pop teaches that no-one can be king of the world forever. But I like the idea that this is a transitional phase that will one day look like a tiny blip on a lengthy career. Imagine Eminem at 60 – a growling, carping, toothless figure, mumbling filthy putdowns infused with black wit and a lifetime's bitter experience, all while quietly soiling himself. Now look me in the eye and tell me that isn't something worth living for – GH

Get in touch at any of the above addresses. And winners should email *letters@nme.com*...

DEEZ OF OUR LIVES

From: Bob Coyne
To: NME

What the hell is going on with Darwin Deez's neck in this week's issue (*On The Road*, *NME*, 15 May)? It can't be real, it has to be a Photoshop job? It looks like a Lori Earley painting. Loving the new mag by the way, you've turned it round, it's back to its best. By the way, grunge is back, just ask the kids.

From: NME
To: Bob Coyne

Bob, Darwin Deez is the long-necked goosey-lucy prince of rock'n'roll. All shall bow before his willowy charm and not take the piss out of his higher vertebrae. As to the grunge revival: I must inform you that to stay hip and on-trend in this focus group-led age, *NME* have recently employed a foetus to sit on a lifeguards chair in one corner of the office and give hourly bulletins on exactly what 'the kids' are into. This week, he likes grebo, Sega Saturn consoles and snakeboarding. You lose – GH

From: Bob Coyne
To: NME

You're right, I shouldn't take the piss out of Darwin's neck. Being a short-arse myself I think I might just be a little bit jealous. The grebo revival, now we're talking, although if we're following the 'what scene was cool 20 years ago so I can re-create it as I have no imagination and can't create a new genre' rule, then grebo should have come back around 2007. I'd have been up for the Gaye Bykers On Acid reunion.

FOALS: THE RAD VS MUSICOLOGICALLY-SIGNIFICANT DEBATE

FROM: Alex Riding
To: NME

Foals are pretty bloody bold to try their hand replicating the looping minimalism of revolutionary minimalist composer Steve Reich on 'This Orient'. What next? Bloc Party emulating Philip Glass? If Razorlight follow suit, can they please model their output on '4'33"' by avant-garde composer John Cage [*For those wot don't know, this is an exquisitely cunning reference to the fact that Philip Glass's '4'33"' is that length of time of pure unadulterated silence. I really wish I had thought of Alex's joke first. In fact, I outright envy that bastard for almost all of his qualities – GH*]? Anyway, anyone bewitched by Foals' twinkling, pulsing new sound should go grab the Steve Reich five-CD boxset 'Retrospective'. It's truly incredible.

From: Liv Skelcher
To: NME

Evening. I'm really annoyed I wanted to see Foals last night, but I had no-one to go with. My friends don't like the music I like, which is quite depressing. But someone I knew elsewhere who went rang me up so I could hear Foals play and it sounded ****ing crazy, and today I asked if they were better than Jamie T. Jamie T was the best gig I've ever been to and Ed (my friend) told me "Sorry Liv. But YES. Best gig I've ever been to" MADE ME REALLY UPSET THAT I MISSED THEM. Help me please.

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From: NME
To: Alex Riding, Liv Skelcher
OK folks. Let's settle this debate. Are Foals really the twinkling, pulsing heirs to Steve Reich's avant-minimal crown, reconstituting oscillations from another sonisphere and transplanting them into the popular unconscious. Or are they just '****king crazy'? Well? 'The people' need to know – GH

FROM: Alex Riding
To: NME
Well whatever they've done, it certainly beats 'going dance' as a mark of how 'alternative' you are. As musical tribes disappear and the internet allows us to meet like-minded fans irrespective of distance, it's time for us all to start looking at what their own beloved genres share in common, rather than what separates them.



STALKER
From: Alice Clarke
To: *NME*
"I saw Delphic at Leeds Met Uni and got to meet them backstage! Amazing night, gig was brilliant!"

From: Liv Skelcher
To: NME
Are you bloody crazy? Foals twinkle more than the night sky itself. Also their new album is bloody beautiful (I haven't really listened to it yet) but still what I have heard is Fan Dabby Doosey! I might have to go and buy it and also buy Darwin Deez.

From: NME
To: Alex Riding, Liv Skelcher
Darwin Deez is the new chocolate yo-yo king of international sexypop. Don't taunt him about his overly-long neck, though – the dude's got issues – GH

NICK CLEGG = TRAITOR
From: Anna Miriam
To: NME
Nick Clegg is a traitor. He knows that many people voted Liberal Democrat for the sole purpose of keeping out David Cameron, and what does he do? He agrees to form a Liberal/Tory coalition. Although the Conservatives could just form a minority government on their own, they've now been offered a much firmer grip on power thanks to the addition of 50 seats or so, and we've got a new prime minister! So now we wait for the worst: bring on the spending cuts, VAT increases, something new for the *Daily Mail* to be smug about, and the inevitable protest songs by The Rev...

From: NME
To: Anna Miriam
Anna, haven't you considered the many people who voted Lib Dem just to keep Labour out? Isn't that the point of the Lib Dems – that both wings of this broadest of churches ultimately cancel each other out? Unfortunately, they messed it up this time by being forced to pick a team. But no danger of that when they're returned to electoral oblivion in 2015. Wonder which Miliband The Rev is backing... – GH

JOY DIVISION (LITERALLY)
FROM: Tony Farnborough
TO: NME
Just tucked into the new *NME* Ian Curtis special (NME, 22 May). I must say, I'm only halfway in and it's already the best-executed tribute to the man himself I've ever read. I missed Joy Division's music the first time around, but every day in the newest waves of artists I'm reminded of just how important Ian was. Thanks for this compelling insight into the man behind the legend...

FROM: Jake Pilsher
TO: NME
Have just seen that you guys are doing an Ian Curtis issue? Have I missed something? I get that he died 30 years ago, but c'mon, surely we've had enough testimonials from every Tom, Dick and Harry on this fella already. I don't get how everyone moans on and on forever about how every band rips off Joy Division, then stuff like this happens... Is it much of a surprise everyone rips them off when we constantly have it rammed home how SOOO influential they are and how much we should worship at their altar!!

FROM: NME
TO: Jake Pilsher
CC: Tony Farnborough
Oh Jake, you haven't really, truly, learnt about Ian Curtis until you've read my forthcoming book: *Ian Curtis: My Life Living In A Flat Above A Kebab Shop That The Joy Division Singer Once Frequented*. In it, I reveal such secrets as: "He liked to order expensive side-dishes such as falafel"; "Often became flustered when deciding what sauces he wanted on his meat"; "Bernard Sumner warned him against too much onion"; and obviously, "How Ian told me that writing this book wouldn't just be cashing in on his legacy." I don't think anyone's proverbial 'beef', so-to-speak, is with people taking JD as an influence full-stop, either. I think it's just how you do it. For every 'Turn On The Bright Lights' there's an 'In This Light And On This Evening' (for all of the 99.99999999999 per cent of the population who have absolutely no idea what it is: that's the name of the last Editors album) – GH



STALKER
From: Allana
To: NME
"This is me with Tame Impala – I was so nervous when I was in line to met them, I was shaking!"

Web Slinging
The highlight of this week's NME.COM blogs

FACEBOOK: NOT EVIL SHOCKER



Haven't you heard? Facebook is evil. The social networking site wants to snoop on you, snaffle all your personal info, and flog it to advertisers. There is no escape.

The thing is, I just can't bring myself to care. I don't know about you, but all that's on my Facebook profile is photos of cats, quotes from *Black Books* and links to Robot Unicorn. If Facebook can sell that on to anyone, good luck to them. And it's not like we haven't colluded in all this. We are the generation that has uploaded, Flickrd, Tweeted and Tumblrd every element of our lives by our own volition ever since Web 2.0 first made it possible. It's a bit late to whinge about privacy now.

Read Kate Welham's full blog on *NME.COM*

Best of the responses...

How sad that people actually think this way. Shows how privacy has been completely eroded in the internet age that people use this line of thinking to make it OK. The next generation will be barcoded at birth and need that code to make a Facebook page that is used by parents, teachers, police and future employers to track the individual from craddle to grave, and it'll all be normal to them. Brave new world indeed.
Anon

Exactly on the money, if you don't want websites and companies to have your details, don't tell them – and if you want loads of free content (cheers *NME*, btw) then don't be surprised that there's marketing. People take stuff for granted, like bitching about ads in Spotify when a year ago they couldn't have dreamt of getting most music free, constantly.
Jack

Facebook allowing fraudsters to look at private pictures of my genitals that I share with my friends on Facebook is like the Royal Mail opening up my mail which contains pictures of my genitals which I have privately sent to my friends. In short, Facebook is like an electronic and free version of the Royal Mail. And I thought I'd mention genitals.
manmachine201

You still selling that cat suit or what Kate? I'm interested. Call me, babes. Ciao! x
Tom Ross

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CLUES ACROSS

1 Gallows' song by The Dead Weather (3-2-3-4)
9 Album title shared by Nirvana, Neil Young and Bob Dylan (9)
10+30A Before her solo success she was a vocalist with Noah And The Whale (5-7)
11 Formed in 2004, they took their name from a David Bowie track on 'Hunky Dory' (5)
12 When to get a vision of an album from The Cult or The Stranglers (9)
14 The Smashing Pumpkins make a single personal declaration (1-2-3)
16 "*And as the feeling grows, she breathes flesh to my bones*", 1997 (6)
18 The Horrors had more than a hand in this number (6)
19+31A Rough Trade label band who reached 'Giddy Stratospheres' (4-7)
21 Bis got on the move with some '___ Powered Action' (4)
23 To twice name Americans in 'Africa' (4)
24 "*Jealousy, turning saints into the ___, swimming through sick lullabies*", from The Killers' 'Mr Brightside' (3)
26 Stephen _____, drummer with Joy Division and New Order (6)
27 (See 29 down)
30 (See 10 across)
31 (See 19 across)
32 (See 7 down)
33 Duo who went to 'The Edge Of Heaven' for their final single (4)

CLUES DOWN

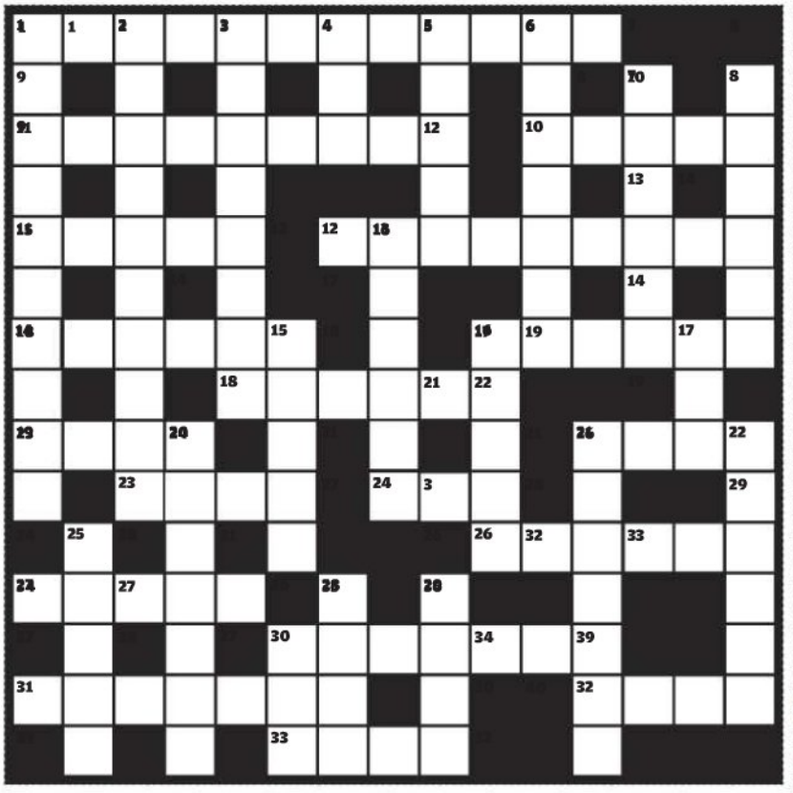
1 LCD Soundsystem playing the Brahms and Liszt misses (5-5)
2 Kaiser Chiefs were in business from 2005 (10)
3 "*I don't have much money but, boy if I did, I'd buy a big house where we both could live*", Elton John (4-4)
4+22D Embrace, for me, have a specific genre in mind – like this Saint Etienne song (3-2-4)
5 Rapper who was born Andre Romelle Young (2-3)
6 Just the one guy with Audio Bullys (4-3)
7+32A Uphill? No, we turned about and formed a band after leaving Spiritualized (6-4)
8 Former Pink Floyd bassist puts dampeners on things (6)
13 Martha _____ And The Vandellas had Motown hit with 'Dancing In The Street' (6)
15 Band who came to fame while 'Asleep In The Back' (5)
16 Alicia Keys' performance on album is just the way that she is (2-1-2)
17 He's in The Big Pink and in little orange (3)
20 Long dig arranged to unearth name of member of The Specials (7)
21 "*We are young, we run green, keep our teeth nice and clean, see our friends, see the sights, feel _____*", 1995 (7)
22 (See 4 down)
25 Monstrous Swedes declaring that 'All Disco Dance Must End In Broken Bones' (5)
28 '___ Machine' by Hard-Fi or 'Dirty ___' by Adventures Of Stevie V (4)
29+27A As Eminem was in 1999 (4-5)
30 Danish indie band who emitted 'Comforting Sounds' (3)

.....

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, June 1, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!



MAY 1 ANSWERS

ACROSS
1 Rules Don't Stop, 10 Devil's Spoke, 11 Cutie, 12+8D Main Offender, 13 Halo, 16 Pollard, 17 Tease Me, 18 Stutter, 20 O'Brien, 21 Miles Kane, 24 So Says I, 26+32A Talvin Singh, 28 Nico, 29+9A Get Off, 30 Liar, 31 Intro.

DOWN
1 Redemption Song, 2 Love In A Trashcan, 3+7D Self Portrait, 4 Oh Stacey, 5+22D Two Lovers, 6 The Colours, 14 Opus, 15 Remedy, 19 Eon, 21 MIA, 23 Earth, 25 Stylo, 27 Neon, 29 GBH.



SEVEN INCH STORIES BY PHILLIP MARSDEN



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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

SIMON NEIL



QUESTION 1

Which band did you support at your first ever gig as Screwfish?

"Pink Kross, and it was in East Kilbride at the Key Youth Centre. I remember being excited about it because they'd played with Hole at the Glasgow Barrowlands and we thought we'd made it by playing with a band that had supported Hole."

Correct



QUESTION 2

Complete the Marmaduke Duke lyric: "Je suis un funky homme..."

"'Ich habe ein grosse schwitzen'. Which means 'I am a funky man and I have a big sweat'."

Wrong. "Du hast der grosse schwitzen".

QUESTION 3

Which colour moved first in the chess game in the video for Biffy Clyro's 'Mountains'?

"Hmm. That would imply that it's not the right one. I'm gonna go for white because that's who should take the first move in a game of chess. I'm hoping we stuck pretty much to the rules of the game. Did we? Oh bollocks, we need to reshoot the video!"

Wrong, it was black.



QUESTION 4

What was the name of the studio where you recorded 'The Vertigo Of Bliss' with Biffy Clyro?

"It was Great Linford Manor in Milton Keynes and it's a gorgeous, beautiful big old house that sits surrounded by acres of beautiful land. I think it's a listed building. We did it all in one day, all the music, 15 songs. Listening back to it you can kind of tell we did it in one day, but youthful exuberance drove us through. If only we could operate that fast now! At that point in your life as a band, if you can't play your songs you shouldn't be a band – we were trying to prove a point to ourselves as much as anyone else."

Correct.

QUESTION 5

Which DJ gave you your first ever radio play?

"It was Big Jim Gellatly at Northsound. I think he retired from broadcasting a couple of years ago, and we did a wee thank you video for him. We know Jim really well and he was the very first person to play our songs on radio and we'll be forever thankful. It's one of those moments for a band, when you hear your songs blasting out of the radio it's one of the greatest feelings – when you think someone else is maybe hearing your music. Someone, somewhere..."

Correct.

QUESTION 6

Name all of the singles from Biffy Clyro's 'Infinity Land' in order.

"'Glitter And Trauma', 'My Recovery Injection', 'Only One Word Comes To Mind', and 'There's No Such Thing As A Jaggy Snake' was the first one because it was a downloadable single – but because it wasn't a physical thing we don't really count it as a single. Please don't say I've got this one wrong because you disagree!"

No, we're counting it. Thus, correct.

QUESTION 7

The song 'Hermaphrofight' was on the B-side of which Biffy Clyro single?

"'Hermaphrofight' was from 'Puzzle' so it was probably 'Machines'. I've been trying to do a bit of research, I'm pleased I'm holding my own!"

Correct.

QUESTION 8

On the single sleeve of 'Folding Stars' what's painted on the naked seated man?

"It's waves. Storm [Thorgerson, sleeve designer] works with this incredible body-painting guy and I think we painted the guy four or five different ways. Initially we were thinking of using the water as the album cover."

Correct.



QUESTION 9

Which chart position did Biffy Clyro's debut album 'Blackened Sky' reach in the UK?

"86."

Wrong. It was 78.

QUESTION 10

Which act was your drummer Ben in a tribute act for when he was a university student?

"He was Zac de la Rocha in a Rage Against The Machine tribute band. Amazing, huh?"

Correct.

Total Score 7/10

"Not bad. I should've made sure we'd done the video properly, and it's probably good not to know our first album's chart position. It shows we did it for the right reasons!"

INTERVIEW BY MARK BEAUMONT PHOTOS: TOM OXLEY, TOM MARTIN

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